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ABSTRACT

Intended for professionals interested in incorporating arts activities into the educational programs for disabled students, Part One of the document contains arts activities contributed by clinician-presenters in the 1978 Illinois series of Very Special Arts Festivals; while Part Two contains activities contributed by clinician-presenters and regional committee members of the 1980 series. More than 100 activities cover the areas of art, creative dramatics, creative movement, dance, music, photography, and puppetry. Outlined for each activity are activity objectives, needed materials, procedures, appropriate age level, and handicap population. Among the art activities and products described are styrofoam printing, musical balloons, storytelling, pantomime, songs about animals, disco dance, photograms, shadow puppets, apple printing, bookbinding, kazoo calls, sculptures in movement, playing the harmonica, and air pictures. (SB)

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ARTS ACTIVITIES FOR THE HANDICAPPED

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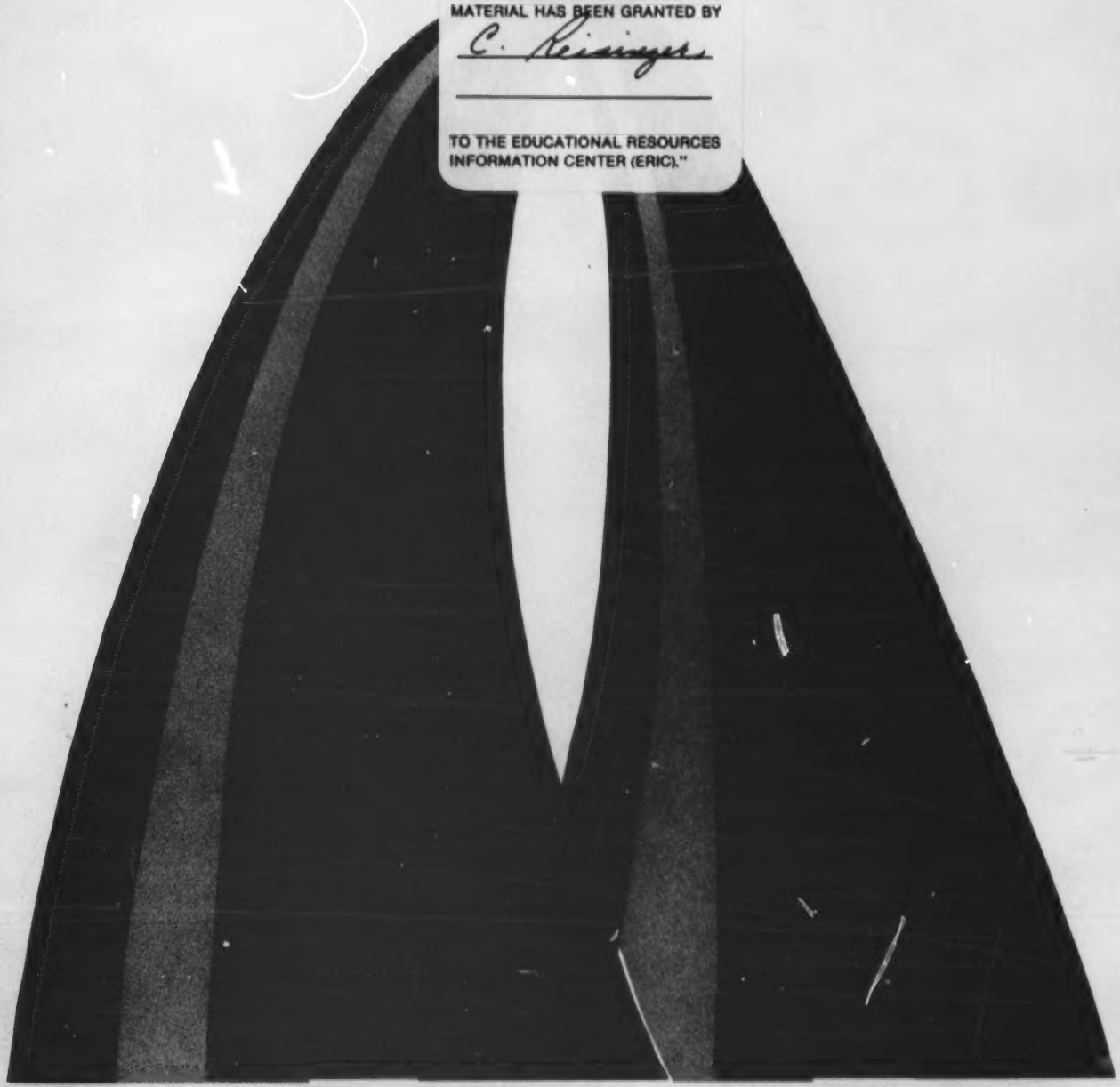

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FOREWORD

The State Board of Education is pleased to offer this publication for the use of special educators, arts specialists, and other persons who are interested in the incorporation of arts activities into the educational programs for disabled students. It is our hope that the use of the varied arts activities included in this book will stimulate continued enthusiasm for the arts among all participants.

The book consists of two parts. Part One was published in 1979 during the term of my predecessor, Dr. Joseph Cronin. Due to the limited number of copies printed and distributed at that time, it has been decided to include that particular issue in this publication. Part One was the result of arts activities contributed by clinician/presenters who participated in the 1978 statewide series of Very Special Arts Festivals. The Part Two arts activities were contributed by clinician/presenters and regional committee members of the 1980 series.

We are grateful to all contributors to this book and to Frank Laurie of this agency for compiling and editing the publication. The State Board of Education also acknowledges the National Committee, Arts for the Handicapped for its support in the development of this special publication.

Donald G. Gill

Donald G. Gill
State Superintendent of Education

PART ONE

ART
(Tempera Paint - Ink Resist)

OBJECTIVE: This is a new, exciting technique for most people. Satisfaction can be found through the process and in the product. The quick and dramatic changes from step to step in the painting provides for excitement. The end result is immediate and pleasurable.

MATERIALS: Heavy paper (best grade of watercolor or illustration board), smock or apron, Tempera paint, black ink, brushes (need to be near running water).

PROCEDURES:

1. Paint a picture with Tempera paint, and let it dry, keeping in mind that whatever area of paper that remains white will be black at the completion of the project (abstract designs are good).

2. Paint over the whole picture with black ink and let the ink dry (ink does not wash out of clothes).

3. Carefully run water over the picture, gently rubbing the ink off the painted areas (don't over wash).

4. Lay the picture on a flat surface and let it dry.

Note:

1. Tempera paint should be fairly thick.

2. Let the paint dry thoroughly before applying the black ink.

3. Black India ink has a very strong odor, and it also stains clothes permanently.

AGE: 8 +

HANDICAP: Appropriate for most handicapped persons.

Judy Mass, ATR
Rehabilitation Institute
Chicago

ART
(Straw Blowing)

OBJECTIVE: To help strengthen abdominal muscle. A quick fun technique for all ages, using a straw instead of a brush to paint makes it a unique way of creating. To develop respiratory control. To develop lip closure and control.

MATERIALS: Watercolors, straws, paper (best watercolor paper), brushes.

PROCEDURES:
1. Using brush, drip paint on paper.
2. Take straw and blow the paint.

HELPFUL HINTS: When working with someone who needs assistance due to lack of arm movement or control, tape paper to a tray, or piece of cardboard, so it becomes easily mobile to be turned and raised. Let them make the decision of what colors they want, and where they want the drops of paint.

AGE: 3 +

HANDICAP: Appropriate for most handicapped persons, especially cerebral palsied and speech impaired.

Judy Mass, ATR
Rehabilitation Institute
Chicago

ART
(Eraser - Stamp Pad Printing)

OBJECTIVE: To become aware of the application of art experiences to in-life situations, i.e., communication through symbols, decorative papers. To provide a simple and direct approach to print-making. To become aware of the use of erasers and stamp pads as a material to express creative thinking and abilities. To provide another avenue to help the individual to grow and learn.

MATERIALS: Erasers - gum, plastic, green rubklien (avaiable in variety of geometric shapes).

Foam rubber stamp pads - available in variety of colors: black, red, blue, violet, green. Available inked and uninked and in a variety of sizes.

Rolled-on stamp pad inker - available in a variety of colors.

Paper - white, colored construction, tissue, manila, newsprint, others as available.

Paring knife

Envelopes

Newspapers

PROCEDURES:

1. Cover the work area with newspaper.
2. Stamp desired side of eraser on inked foam rubber stamp pad.
3. Lift inked eraser from the pad and press inked side onto the paper.
4. Lift the eraser from the paper and view the print.

SUGGESTIONS: The size and shape of available erasers provides for endless possibilities. Any one or more of the six sides of an eraser can be used as a printing surface.

The eraser can be altered by cutting away parts or cutting into the surface and removing parts.

Geometric and free form shapes can be used.

A variety of patterns can be created.

Experiment to discover ideas.

Plan a design, letter, or number that will fit the block. It is helpful to have the student trace around the side of the eraser to be used, and use this traced area to plan the idea.

APPLICATION OF LEARNINGS: Create:

- Decorative papers that can be used as wrapping paper.
- Decorative papers that can be used for stationery.
- Decorative papers that can be used to announce a special event.
- Develop and print personal symbols to communicate with other individuals.
- Develop labels for items necessary to daily living.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Dr. Caroline Allrutz
Art Education
Northern Illinois University
DeKalb

ART
(Styrofoam Printing)

OBJECTIVE: To provide a direct way to transform a drawing, picture, design or pattern, into a print; to produce print without the use of paints and inks.

MATERIALS: White styrofoam meat trays, oil base crayons, oil pastels, duplicating paper, scissors, teaspoon (metal or plastic), newspaper.

PROCEDURES:

1. Use scissors to cut away the walls or edges from the styrofoam tray. The tray should be completely flat.
2. Newspaper should be used to protect the working surface, such as a desk or table top.
3. Place the styrofoam tray on the newspaper and using the desired colors of oil base crayons, draw a picture, design or pattern directly on the styrofoam.
4. Colors should be applied heavily for a successful print.
5. It is possible to use solid areas of color. Colors can be mixed and blended, and a variety of lines and textures can be developed.
6. Cut the white paper larger than the size of the tray.
7. Place the white paper directly over the colored side of the tray. Hold the paper firmly with one hand, use the spoon with the other hand.
8. Using the spoon, rub over the entire surface of the white paper. For best results, use the bowl of the spoon and rub with consistent pressure.
9. When the entire surface has been rubbed, lift off the white paper and discover the print.
10. If more prints are desired, apply more of the same colors on the tray and print as before.
11. The prints can be mounted or matted.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Dr. Caroline Allrutz
Art Department
Northern Illinois University
DeKalb

ART
(String Ornaments)

OBJECTIVE: To improve fine motor skills. To produce Christmas tree ornaments.

MATERIALS: String, glue, colored tissue paper, scissors.

SKILLS: Cutting and gluing - some students may need assistance depending on the extent of handicap.

PROCEDURES:

1. Dip the string in glue.
2. Place the string on a piece of tissue paper forming a closed design. One end of the string should extend beyond the design to be used as a hanger.
3. Allow the glue on the string to dry.
4. Cut around the design.
5. Hang the ornament by its hanger on a Christmas tree.

AGE: 3 +

HANDICAP: Appropriate for most handicapped persons, except those with moderate to severe motor difficulties.

Debbi Pritchett
Warren Achievement School
Monmouth

ART
(Plaster Pencil Holder)

OBJECTIVE: To improve fine motor skills. To create a pencil holder.

MATERIALS: 4-6 inch tin can with top off, plaster, fork, brown shoe polish (liquid).

SKILLS: Mixing and spreading plaster, spreading liquid shoe polish - assistance may be needed depending upon extent of handicap.

PROCEDURES:

1. Cover tin can with about 1/4 - 1/3 inch of plaster. It does not have to be very smooth.
2. Draw vertical lines through the plaster with a fork.
3. Allow to dry.
4. Color with brown liquid shoe polish - finished pencil holder resembles bark from a tree.

AGE: 3 +

HANDICAP: Appropriate for most handicapped persons.

Debbi Pritchett
Warren Achievement School
Monmouth

ART
(Body Awareness)

OBJECTIVE: To know body parts and what type of clothes to wear.

MATERIALS: Construction paper, glue, scissors, material yarn, fabric scraps, assorted buttons, sequins, etc.

CONSTRUCTION OF MATERIALS: Cut out from construction paper pieces for head, neck, body, arms, hands, legs, and feet.

PROCEDURES:

1. Discuss body parts.
2. Paste down pre-cut construction paper body parts discussing placement of each.
3. Dress "person" using fabric scraps discussing appropriate clothing for each sex.
4. Make hair from yarn, draw in face.

VARIATION: Can also be used to learn which clothing is appropriate for which season.

AGE: 5-15

HANDICAP: Appropriate for Educable Mentally Handicapped, Trainable Mentally Handicapped, and Language Impaired.

Cathy Jasinski
SPEED Developmental Center
Chicago Heights

ART
(Group Mural)

OBJECTIVE: The student will be involved in group learning and cooperation in forming an idea acceptable to the group, executing the project cooperatively, and critiquing the finished project.

MATERIALS: Large rolls of paper, markers, crayons, and pencils. If chalk or paint is used, have students wear smocks and cover floor with newspaper. Cut and torn construction paper could also be used for a collage effect.

PROCEDURES: Pre-planning and discussion with the entire group is very important. It is necessary that the students understand the process as it is as important as the product. Divide the students into compatible groups of three to five. Encourage the groups with an overall theme, but let them select the specific topic. For instance, if they have been studying circus life suggest this as the overall theme and let them become more specific in their mural groups (i.e., clowns, circus animals, circus tents, etc.).

It is important that the instructor be near the groups as they work, but not interfere with the decision making. If tempers rise, the instructor should step in and act as a mediator.

When the murals are complete they should be hung in the classroom for a group critique. Have each mural group explain to the class what they did, why they did it, how they felt doing it, etc. The instructor should draw the students out and encourage them to express themselves.

Finally the murals should be displayed in the halls--but only with the group's permission--to show the rest of the students how well they work with art materials, and how well they work together. Many projects can work off of these murals: group discussions, writing assignments, taped interviews, etc. This project is very therapeutic. If there are social problems in the class that are difficult to pinpoint or have not yet surfaced, they will probably come out while the students work together. It is very important that any disagreements or personality clashes be discussed during the critique time so each student may discuss how he/she feels about it.

AGE: 8 +

HANDICAP: Emotionally Disturbed, Learning Disabled, Educable Mentally Handicapped, Physically Handicapped, Speech and Language Impaired.

Sandra Fink
Woodstock Public Schools
Woodstock

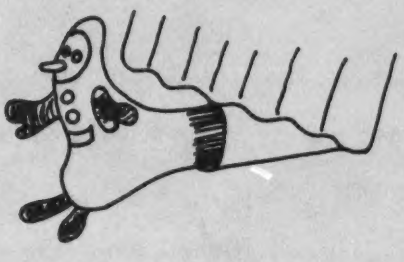
ART
(Leg and Foot Puppets)

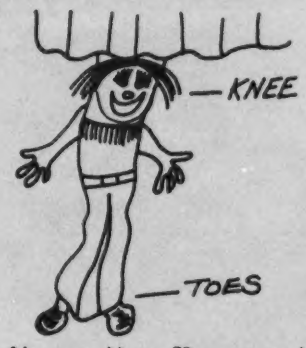
OBJECTIVES: To develop communication skills through puppetry. To provide an experience in simple puppet making. To provide opportunities for movement of legs and feet.

MATERIALS:
Socks (anklet for foot puppet and knee-length for leg puppet)
Scrap materials (cloth, buttons, beads, feathers, etc.)
Glue
Needle and thread
Paint for leg puppet
Yarn

PROCEDURES:

1. Use scrap materials to add features to socks as suggested in illustrations below:





2. To perform with foot puppets, sit on the floor and extend feet under stage. Performer, if able to look over the top of the stage curtain might enjoy performing in front of a mirror.

3. To perform with leg puppets, sit or stand and move legs either without a curtain or below curtain raised to knee height.

4. Leg puppet's face is painted on the performer's knee. Hair is made of yarn and fastened with a roll of tape onto the kneecap.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons. Especially good for physically handicapped persons who need to exercise legs and feet.

Marilyn Newby
Art Department
Illinois State University
Normal

ART
(Recycled Paper)

OBJECTIVE: To recycle scrap paper, to gain an understanding of the process of papermaking, and to gain an awareness of the value of materials which might be perceived as valueless otherwise.

MATERIALS:

Scrap paper (almost any kind except crepe paper or waxed paper)
Clean newsprint
Blender
Sponge
Container (at least four gallon capacity and large enough to accommodate deckle and mold)
* Deckle and mold (see illustration below)
Iron
Leaves, flowers, and other natural materials if desired.

PROCEDURES:

1. Fill the container (vat) with enough lukewarm water to cover the deckle and mold.
2. Shred scrap paper into the blender, add enough water to allow easy blending, and beat until the paper becomes a pulp.
3. Add pulp to the water in the vat and mix thoroughly.
4. Cover flat work surface with newspaper and then a clean sheet of newsprint.
5. Stir pulp mixture and do so again before each sheet of paper is made.
6. Carefully place deckle over mold with the screen side of the mold to the top.
7. Slide the deckle and mold into the vat at an angle and then bring them to a level position.
8. Lift the deckle and mold from the vat carefully, keeping them level; allow water to drip for a moment and then place them on the clean newsprint.
9. Carefully lift off the deckle.
10. Place a clean piece of newsprint over the screen and the collection of pulp on it, and then turn the screen and newsprint upside down.
11. Sponge the back side, squeezing excess water up through the screen.

12. Beginning at one end, carefully raise the mold, leaving wet pulp on newsprint.

13. Cover pulp with another piece of newsprint.

14. Iron until dry and then remove new sheet of paper from between the two pieces of newsprint.

VARIATIONS:

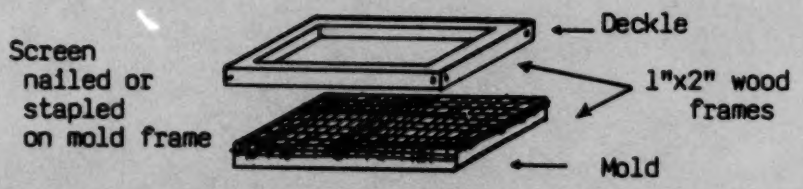
Flower petals or leaves may be added to the pulp and blended for the last few seconds. Milkweed seeds are especially good.

Paper may be scented by adding oil of cloves, perfume, or other fragrant liquids.

Paper of any weight may be made by choosing certain kinds of paper to recycle: shoe box liner tissue for thin paper, colored tissue and colored comics for light to medium weight paper, construction paper and other bulky papers for heavy paper.

Small flowers or leaves may be imbedded in the pulp before it is lifted from the vat and remain there as a part of the finished piece of paper, or laid on top of the pulp just before ironing and then lifted off, leaving only the embossed design.

Recycled paper may be used for stationery, greeting cards, for drawing or printing, or for almost anything else that one uses good art paper.



* Although the deckle and mold can be obtained from a graphic arts supplier, you may choose to make your own. The size of the mold depends on the size of paper you want and the size of vat you have. Smaller molds (less than 8" x 10") are easier to handle.

AGE: 8 +

HANDICAP: Appropriate for most handicapped persons.

Marilyn Newby
Art Department
Illinois State University
Normal

ART
(Marbellized Paper)

OBJECTIVE: To provide a success experience with a simple process. To enable the artist to produce an art object which may be used for gift wrap, note paper, decorative addition to various objects, or to mat or frame and hang.

MATERIALS:
Flat pan (bread pan is ideal)
Oil based paints or printing inks in various colors
Mineral spirits
Paper

PROCEDURES:

1. Cover work surface with newspaper and put on smocks. Since oil-based colors are to be used, care must be taken not to get them on clothing as they are permanent.
2. Fill pan half full of warm water.
3. Mix paint with mineral spirits (thin mixture works best).
4. Drip paint mixture onto surface of water.
5. Drop paper onto water's surface and pick it up again immediately.
6. Lay paper aside on clean surface to dry.
7. Experiment with different colors and designs on the surface of the water. A stirring stick may be used to arrange the colors before dropping the paper on the surface.

NOTES: Be sure to have plenty of newspapers on hand and spread them on all work surfaces.

Bottles, boxes, and other items may be decorated with this process if they are first coated with white glue, allowed to dry and then sandpapered lightly.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Marilyn Newby
Art Department
Illinois State University
Normal

ART
(Stitchery)

OBJECTIVE: To teach basic sewing skills and simple embroidery stitches.

MATERIALS: Burlap, magic markers, yarn needles, yarn, scissors, meat trays (styrofoam) and glue.

PROCEDURES: Cut piece of burlap about one inch larger than meat tray. Have the student draw a picture in the middle of the burlap or the teacher may draw a simple picture.

Students need to cut two arm lengths of yarn. Give each student a large eye yarn needle. Demonstrate threading, doubling the yarn and tieing a knot at the ends. Each student proceeds to thread the needle and tie a knot in the yarn.

Teacher demonstrates outline stitch and the students follow example. Teacher demonstrates other stitches as necessary. When picture is complete, cover center of meat tray with paste. Turn edges of picture under in order for the picture to fit in the bottom of the tray. The sides of the meat tray serve as a frame.

The pictures can be used as a means of teaching various types of food or the four basic food groups. The fruits and vegetables are especially easy to work with.

AGE: 8-21

HANDICAP: Appropriate for most handicapped persons, except those with moderate to severe motor difficulties

Janet Bambrick
SPEED Developmental Center
Chicago Heights

ART/MOVEMENT
(Musical Balloons)

OBJECTIVE: To observe various colors, to hear bells in balloons (sound location), to experience volume and size without weight.

MATERIALS: Plastic trash bag, 30-40 balloons (all colors), jingle bells, washable magic markers.

CONSTRUCTION OF MATERIALS: Have children (older) blow up a few balloons, adults assist with others; insert bell(s) and tie balloon.

Give children washable magic markers and let them experiment with drawing whatever they wish--faces, spots, dots, lines, etc.

PROCEDURES:

1. When balloons are decorated, have children place them in a large trash bag and shake. Sounds will vary and the volume is large, whereas the weight is almost nothing.

2. Release balloons and have children crawl, walk, or run to pick them up and place back into trash bag. Repeat.

   Music may be added for an additional dimension.

AGE: 1-4

HANDICAP: Appropriate for the mildly handicapped.

Diana Bartnick
Program Outreach
Macomb

COMMUNICATION/MUSIC/ART
(The Meaning of Green)

OBJECTIVE: To explore the meaning of "green." To create an awareness of "being different" in order to promote sharing and understanding among a heterogeneously grouped class.

MATERIALS: Recording of Kermit the Frog's, "It's Not Easy Being Green."
Phonograph or tape recorder.
Materials for constructing a collage (cutting, tearing, pasting, coloring).

PROCEDURES:

1. Play recording.
2. Discussion on what Kermit means about being green. (Brainstorming method preferred.)
3. Individual or small group preparation of a collage of the meaning of "green" in the song.
4. Follow up with what children discovered during the process. Are we all green at times? How do people like to be treated when they're green?

AGE: 3-15

HANDICAP: Appropriate for the mild to moderately handicapped.

Pat Goehe
Speech Department
Southern Illinois University
Edwardsville

CREATIVE DRAMATICS
(Exploring the Senses)

OBJECTIVE: To increase the students awareness of his/her senses and to encourage creativity.

MATERIALS: One orange for each child.

PROCEDURES: Students are instructed to close their eyes and relax. They are then told that they will be given something and that they should first explore the object with their eyes closed, using the sense of touch. They are encouraged to really explore the object as carefully as possible.

The teacher gives each child an orange and the students are encouraged to explore the orange carefully using all their senses. The teacher side-coaches the activity, leading students to listen as they peel the orange, to study the various textures of the peel and the fruit, to smell the various smells, to taste the peel, to discover the textures within the orange itself in their mouth as they chew it, etc.

Discuss the various discoveries made about the orange during the exercise, and the difference between concentrating and being aware of our senses and merely using our senses for convenience (i.e., eating quickly versus dining). Discuss how students felt about their orange by getting to know it so well before eating it.

In pairs or small groups, have students make up stories about their oranges: where the orange came from, its family, its journey to the store, or to the classroom. (These can be totally fantastic--personifying the orange--or factual, discovering how an orange is grown and processed).

AGE: 3 +

HANDICAP: Appropriate for most handicapped persons.

Diane Ackermann
Department of Theatre
Illinois State University
Normal

CREATIVE DRAMATICS
(Arrow Stories*)

OBJECTIVE: To discover sound words and actions of a story. To follow directions.

MATERIALS: One ruler or cardboard arrow for control.

CONSTRUCTION OF MATERIALS: Teacher uses the arrow to control volume and duration of sounds and/or actions. When arrow is pointed down, sound/action stops, sound/action increases as the arrow moves upward, and decreases when arrow returns down.

PROCEDURES: After instructing students on the purpose of the arrow, and practicing the control, the teacher instructs the students that he/she will read a story that includes many sounds and asks students to imitate the sounds as they hear them.

When the teacher reads a sentence that provides opportunity for sound, he or she raises the arrow to indicate the volume the students should use. The sound should stop when the arrow is lowered. Ex: "The wind howled through the trees." (The teacher would raise the arrow and the students would make the sound of the wind until the arrow is lowered.) As students become confident in the use of the arrow in expressing sounds, the teacher can repeat the procedures having students do the actions in a story as he/she reads it. This can lead to pantomiming of the teacher's or student's choice.

* Developed by Brian Way, Development Through Drama, Humanities Press, 1967.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Diane L. Ackermann
Department of Theatre
Illinois State University
Normal

CREATIVE DRAMATICS
(Mirroring Actions)

OBJECTIVE: To develop motor control and concentration skills for leading and following.

MATERIALS: Record player; recording of smooth, lively music.

PROCEDURES: For warm-up, the teacher instructs the students to follow his/her movements as closely as possible so that the class eventually is moving at the same time. The teacher then performs simple movements with arms by changing levels, but remaining in one place. The class mirrors teacher's movements. As the class becomes confident, they can form a circle and students can take turns leading the movements. For further work in concentration, students can be divided into pairs and instructed to mirror each other's movements as closely as possible. The teacher can instruct students to change leadership upon command within their pairs and the objective is to become so in-tune with the partner's movements that it is difficult to discern who is leading or following. Music can help students feel less self-conscious in movement.

As students become comfortable with mirroring each other, the teacher can instruct students to do "logical action mirrors" in which the movements reflect things done in reality such as combing hair, brushing teeth, painting, washing a car, etc.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons, dependent upon difficulty of selected motor movements.

Diane Ackermann
Department of Theatre
Illinois State University
Normal

CREATIVE DRAMATICS
(Who Stole the Donut from the Donut Bowl?)

OBJECTIVE: This activity covers many areas, including body movement, improvisation, creative expression, learning names of group members, and learning to take turns. It also involves rhythmic chanting and listening.

MATERIALS: Bowl with donuts; piano or drum rhythm for accompaniment.

PROCEDURES: A leader sits in the middle of the circle of children and establishes the rhythm by clapping hands on knees and chanting, "Who stole the donut from the donut bowl?" The chant is repeated several times, the entire circle joining in, until finally the leader picks one person and says, "John stole the donut from the donut bowl."

John: "Who me?"
Group: "Yes, you!"
John: "Couldn't be!"
Group: "Then who?"
John: "Mary stole the donut from the donut bowl."

This chant is continued until most children have been called on. Then one child is selected to actually come towards the center of the circle to steal a donut from the leader who is now guarding a huge bowl of donuts. The object is not only for the child to steal a donut from the bowl, but also to encourage self-expression, as he/she is not allowed to walk to the center. This requires body movements in the form of crawls, jumps, rolls, somersaults, skips, etc., thereby allowing for imagination and creativity on the part of the child.

Improvisation enters in as the child is prompted to develop ingenious ways of stealing a donut, such as by being an acrobat, an elephant, a snake, a dancer, etc. Music accompanying the child's movements greatly enhances this activity.

AGE: 6-16

HANDICAP: Appropriate for Learning Disabled, Behaviorally Disturbed, Educable and Trainable Mentally Handicapped and Language Impaired.

Miriam Perrone, Director
Mary Mera, Leader
Camp Sunshine
Rockford

CREATIVE DRAMATICS
(Storytelling--The Seed)

OBJECTIVE: This exercise should improve listening and attention skills, encourage self-expression, and prompt imagination. It also enhances motor development and the use of body movements to illustrate a story.

MATERIALS: Phonograph and appropriate music. Cat Stevens Greatest Hits, A & M Records "The Seed".

PROCEDURES: The narrator gets into the middle of the circle of children and aides and begins to tell a story about a little seed living deep in the earth. Another aide bends down, making his/her body into a small seed and serving as a model which the children will follow. The story is essentially about a small, sleeping seed which is warmed by the heat of the sun (an aide's gentle touch) and slowly begins to emerge from the ground, pushing upwards toward the sun. Winds breeze by the growing seed and rains nourish it as the seed grows bigger and bigger, almost touching the sun. Finally, it slowly curls up and retreats back into the ground to be born again the next spring.

The "growth" of the seed reaching toward the sun provides for much movement of the entire body, thereby encouraging self-expression and creativity. The story should be kept simple, yet flexible enough to allow for slight modifications and improvisations. Encourage the children to use their imagination to become a particular type of seed, flower, plant or tree. Soon they will be in a pretend forest of banana trees, palm trees, sunflowers, daisies or Christmas trees.

AGE: 6-16

HANDICAP: Appropriate for the Learning Disabled, Behaviorally Disturbed, Hearing Impaired, Physically Handicapped, and Severely Mentally Handicapped.

Miriam Perrone, Director
Mary Mera, Leader
Camp Sunshine
Rockford

CREATIVE DRAMATICS
(Seed and Egg Exercises)

OBJECTIVE: To develop awareness of personal space and stimulation of imagination.

PROCEDURES:

1. Discuss seeds and what comes from them (i.e., flowers, trees, vegetables).
2. Discuss what is needed for them to grow (i.e., sunshine, water).
3. Have children decide which plant they would like to be, without divulging it until the end of the exercise.
4. Have children curl up on the floor as small as they can.
5. Teacher acts as narrator discussing the growing process while acting as Farmer Jones. Teacher waters each plant individually by touching the children on the head. The "seed" then pops through the ground. Teacher explains that the sunshine strengthens plants. They are by now full grown. A storm can be introduced (teacher makes storm sounds). "Plants" sway to and fro and cannot withstand the fury of the storm. The plants all fall to the ground.
6. At the end of the exercise, children tell what kind of plant they were.

<u>Egg Exercise</u>

1. This is basically the same exercise except children act as animals that come from eggs (i.e., birds, dinosaurs, lizards, turtles, snakes, chickens).
2. Teacher narrates the hatching process.
3. At the end of exercise, allow children to act out the animal they became.

AGE: 5-10

HANDICAP: Appropriate for most handicapped persons, including some physically handicapped.

Esther Wanieck
Creative Dramatics Teacher
Woodstock

CREATIVE DRAMATICS
(Experience with Textures)

OBJECTIVE: To heighten sense of touch and sight. To introduce improvisation.

MATERIALS: Pieces of material of differing colors, textures, and patterns. Must be large enough to be used as part of a costume (1 yard or more).

PROCEDURES:

1. Give each person his/her own piece of cloth. Have him/her lie on it. Have student look at and feel the cloth.

2. Teacher discusses with each individual what they have discovered. Possible questions:

   a) Is it soft? Is it hard?
   b) What color is it? Is it bright or dull?
   c) Is it furry or coarse?

3. Have the students rotate so that each person experiences all of the materials.

4. Next, discuss with students what can be done with materials. Questions:

   a) Can you make a hat, a cap, a skirt?
   b) Can you become an animal, a Gypsy, a pirate, a witch, a ghost?

5. Have each child become the character of his choice. Material can be cut or altered in any way to facilitate the character.

6. Children should invent a story that involves all of the characters. The story should then be enacted.

AGE: 5-15

HANDICAP: Appropriate for most handicapped persons. The first portion is especially good for the visually impaired.

Esther Wanieck
Creative Dramatics Teacher
Woodstock

CREATIVE DRAMATICS
(Non-Verbal Stories)

OBJECTIVE: To improve basic listening skills. To assist students in the identification of an object by the sound it makes. To assist students in the manipulation of sounds to tell a story of their choosing. To develop auditory discrimination.

MATERIALS: None. Objects to make sounds are optional.

PROCEDURES:

1. Students will close their eyes and listen to the sounds inside their room.
2. With eyes open, students will identify objects that made those sounds.
3. Optional: teacher may make sounds with objects.
4. Students will listen to sounds outside their room, with eyes closed.
5. With eyes open, students will identify who or what was making those sounds.
6. Students are asked to make non-verbal vocal sounds--as many different sounds as they can.
7. Students are asked to make sounds using other body parts--as many different sounds as possible.
8. Students are asked to use objects in the room to make sounds--teacher may limit objects used. Objects may be discussed according to the pitch of the sound they make, its timbre, etc.
9. Students are then asked to compose a short story, or use a nursery rhyme or fairy tale, using only sounds. Students will work in small groups. No words are to be used, just the sounds they have discovered.
10. At the end of a few minutes working time, students will share their stories with the group. The group will listen with their eyes closed.

11. The group will discuss each sequence of sounds to see if they followed the story.

12. Variation: a theme/environment instead of a story may be used. The students may create the sounds of Halloween night, Christmas morning, the barnyard, underwater, etc.

AGE: 3-18

HANDICAP: Appropriate for the Physically Handicapped, Educable and Trainable Mentally Handicapped, Language Impaired, and Visually Impaired.

Dr. Pamela Ritch
Department of Theatre
Illinois State University
Normal

CREATIVE DRAMATICS
(Pantomime)

OBJECTIVE: To affirm the development of self in a safe circle. To develop a sense of "Belongingness" and "Tuning-in" to others.

MATERIALS: Soft ball, (i.e., constructed of plastic or foam) and record player. Records: soothing background music (important because this provides another safe "structure") e.g., Mozart "21st Piano Concerto" 2nd movement; Saint-Saens' "3rd Symphony," 2nd movement.

PROCEDURES: Music softly on. Teacher calls children into circle. (Note: instead of repeating request as children straggle, do "side-coaching" to develop imagery by calling out "a circle as round as . . . ." and letting individuals fill in blank as they form circle.) Teacher and children sit in circle. Teacher explains game: ball is tossed to each child in random order. Look at the child to whom you're throwing ball. When child catches ball, he/she is to tell group what he/she likes best about a season (fall, winter, spring, summer). When each person, including teacher, has had a turn, do second go-around. This time each person tells favorite activity in the season, such as sports--doing or watching. Side-coaching from teacher: "Show us without words." Child then stands in center of circle pantomiming activity. Teacher coaches: "If someone else knows what (Kevin) is doing, you may join in game--no words, just the doing." (Pantomimed ball games, picnics, jump rope sessions, etc. result from this.) (Note: For children's comfort, move from sitting circle to standing up for pantomimes.)

This game may be preceded by sitting in a circle and talking about the ways people "say" things without words, asking for group to show what they can communicate with forehead, eyes, nose, mouth, head, shoulders, arms, hands. (Note: Give them ideas as you explain game, so that they aren't at a loss, e.g., "how does a traffic cop let you know to stop?")

AGE: 5-8

HANDICAP: Especially appropriate for the Emotionally Disturbed

Marilyn Richman
Coordinator, Institute for Therapy
Through the Arts/Music Center of
the North Shore
Winnetka

CREATIVE DRAMATICS
(Feelings and Movement)

OBJECTIVE: To develop an awareness of alternative possibilities in feelings and behavior, to connect feelings and actions, and to develop group spirit.

MATERIALS: Record player and records, such as Grieg's "Peer Gynt Suite--Morning", or the opening of Coplands's "Appalachian Spring." May also need adverbs on index cards. Place in a hat so children can draw them, in case they need the "pump primed" to get started.

PROCEDURES:

1. Seated in circle with music on, teacher starts by yawning and stretching, saying "Good Morning." (Children will often mimic immediately.) Teacher continues with "How was your waking up today? Did you stretch and yawn? Let's all stretch way up, lazily and slowly, to the music." (Development possibility: turning to nearest child, make this into a mirroring activity, designating A's and B's as child and mirror; side-coaching brushing teeth, hair, etc.; then reversing child and mirror so each has turn as mirror).

2. Teacher notes how arms move slowly with stretch and will suggest they try to do them differently: strongly, lazily, fast, angrily, happily, fearfully (trying each in turn).

3. Teacher asks for (or has children draw cards from hat) different ways of feeling (important to have mentioned them first in previous step). Teacher discusses with group some daily activities around home and school--e.g., cleaning kitchen, stirring pot, playing catch, getting to the bus, erasing the blackboard. Children add more, or draw cards.

4. Divide group in half. One half thinks of ways of doing things, of feeling (mood adverbs as they've talked about). The other group thinks of activities to ask Group I to pantomime. Group I pantomimes one activity as called out in the mood adverb they've decided upon until Group 2 guesses the adverb. Reverse groups.

Note: Development of Seven Dwarfs--students choose to "be" one of dwarfs: Grumpy, Sneezy, Happy, Sleepy, Dopey, Doc, Bashful. You can have any number of each. Teacher (or another child or children taking turns) can call out actions which children then pantomime in character.

AGE: 5-8

HANDICAP: Appropriate for Emotionally Disturbed.

Marilyn Richman
Coordinator
Institute for Therapy Through the Arts
Music Center of the North Shore
Winnetka

CREATIVE DRAMATICS
(Role-Playing - Interviews)

OBJECTIVE: To assist students in role-playing in specific interview situations through answering questions appropriately and exhibiting acceptable behavior.

MATERIALS: Videotape machine to use in reviewing student's skills and interview questions.

PROCEDURES: The students are given an opportunity to experience through role-playing a situation that could, without training, cause much anxiety. Students act out the role of interviewer and interviewee experiencing how each feels. Questions frequently used in interview situations are prepared and used throughout the interview. Through the use of the audiotape, the students can review and critique their performance.

AGE: 16-21

HANDICAP: Appropriate for the Educable Mentally Handicapped

Judy Fiala
SPEED Developmental Center
Chicago Heights

DRAMA/THEATRE
(Play Production)

OBJECTIVE: To provide students with experiential appreciation of the arts.

MATERIALS: Cardboard, paints, old sheets, old wigs, yard foliage, tape recorders, tapes, anything that is available for scenery and can be adapted for handicapped students to work with.

PROCEDURES: Solicitation for permission to use known title plays primarily musical. Selection of cast by audition. Cast not necessarily chosen because of exceptional talent, in many cases, the willingness to try is more important. Rehearsal schedule for the evening hours after students have had their dinner.

Each student is given script and music. (Individual help for those who need it.) Explain to the students that the most important part of doing a project such as drama is the desire to do their best. Give lots of encouragement to the students throughout the project.

Staff and volunteers work one to one in cases where the student is not as confident as he/she should be.

Try to include students in all phases of developing any play; such as writing letters for permission to use a work, raising funds to obtain any materials that are not available (costumes, etc.).

AGE: 5-21

HANDICAP: Appropriate for the Physically Handicapped and Educable Mentally Handicapped.

Ophelia L. Machen
Illinois Children's Hospital School
Chicago

CREATIVE MOVEMENT
(Rope Shapes)

OBJECTIVE: To have students learn to expand present range of physical movement by creating rope shapes and moving with that shape. To introduce students to a movement vocabulary.

MATERIALS: "Chinese" or elastic jump ropes. Music using a variety of tempo and rhythm.

CONSTRUCTION OF MATERIALS: Ropes can be purchased or lengths of elastic cut and end attached to make circle.

PROCEDURES: Each student is given a rope, asked to take it in his/her hands and stretch the rope as far as possible. The range of movement possibilities should include symmetrical as well as asymmetrical body positioning and attachment of the rope to other body parts, (i.e. hand-foot). Start with axiel movements (push, pull, twist, etc.) and, as students are able, add locomotor movements (walk, jump, hop, run, etc.) as they continue to experiment with the rope shapes. Music of slow to moderate tempo should be added and students asked to move with the music; a variety of rhythm (even, uneven) should also be used. Levels and directions can be added to the activity: movement not limited to the front of the body while standing but also to the sides while moving; movement not just forward and back but on diagonals; movement not done on one level but moved from high to low.

Partners can also do the activity if ropes are long enough. Each person can use one or two hands to stretch the same rope. Again, the same movement elements can be used and shapes created.

Variations after basic elements have been explored:

1. Mirror image: one person does movement, partner mirrors same movement (same direction).

2. Opposition: one person does movement, partner moves opposite way with same movement.

3. One person does movement slow, partner does it fast; one person stands and does movement, partner is on another level.

4. Partners can hold on to their own rope with one hand and their partners rope with the other; experiment with shapes, movement.

5. Relate other arts with photography, videotaping, some sketch shapes others make; make own music with percussion instruments.

The activity is a very simple one and will help students learn to use full range of movement and the space around them. It can be done in any type of setting and the length of lesson can easily be adjusted to types of handicaps and time available.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons except those with moderate to severe motor difficulties.

Kathy Lawyer
Dance Specialist
Des Plaines

DANCE/MOVEMENT
(Performing to Lyrics)

OBJECTIVE: To develop eye-hand coordination, to identify body parts, to improve balance and posture, to increase memory span.

MATERIALS: "Easy Does It"--Hap Palmer record, one beanbag for each child. Optional: A box, chair, or hoop for each child.

PROCEDURES: Perform to lyrics.

Throw the beanbag, and catch (stand in front of his/her box).
Turn around, turn around, stamp, stamp, stamp (stop in front, stamp feet 3 times).
Turn the beanbag, and catch (stand in front of his/her box).
Turn around, turn around, stamp, stamp, stamp (stop in front, stamp feet 3 times).
Put it on your head and walk around the room (walk around box first going to the right).
Put it on your head and walk around the room (walk around box going to the left).

REPEAT

Put it on your shoulder,
Put it on your elbow,
Put it on your knee,
Put it on your back now,
Put it on your stomach,
Put it on your fingers,
Put it on your foot,
Put it on your arm now,
Put it on your head and walk around the room,
Throw the beanbag, and catch (stand in front of his box),
Turn around, turn around, stamp, stamp, stamp (stop in front, stamp feet 3 times).

AGE: 5-9

HANDICAP: Appropriate for most handicapped children, especially Learning Disabled, Physically Handicapped, Educable and Trainable Mentally Handicapped and Language Impaired.

Elaine Clark
Elementary Teacher
Galesburg

MUSIC
(Rhythmic/Melodic Contour Activities)

OBJECTIVE: The teacher, through the use of multiple sensory clues, will reinforce the learning experience. The child will demonstrate his/her understanding of the concept being taught through appropriate use of the sensory clues being used.

MATERIALS: Two stove top protectors joined with piano hinge. Flexible Magnetic Strip (trade name) which has adhesive backing, can be cut with scissors and applied to whatever teaching aid is created. Only small pieces are needed for most projects, so that a 30-inch strip is adequate for several teaching aids. The magnetic board is more satisfactory than the old felt board because the pieces are more secure. If the adhesive on the back of the tape deteriorates, Elmer's Glue works well.

IDEAS:

1. Melodic contour mapping can be done by attaching thin strips of magnetic tape to heavy colored yarn, and arranging the yarn to demonstrate the rise and fall of the melodic line. The yarn that is sold for gift wrapping adapts beautifully for this purpose.

2. Like and unlike phrases can be demonstrated through the use of the colored yarn. It is possible to combine the melodic contour and the phrase identification. The children seem to enjoy vividly contrasting colors in showing the differences between phrase patterns.

3. Accent and meter can be effectively shown through the use of styrofoam balls of varying sizes. Pieces of the magnetic tape can be pressed into the styrofoam. Small magnets can also be imbedded. The balls can be painted with poster paint to make them more attractive. A collection may contain three sizes which can be used to indicate meter, ●●●●| ●●●●| or ●●●|●●●; rhythmic patterns,

   ●●● ●●● ●●●.

   They can also be used to demonstrate the number of syllables in a child's name and where the accent falls in the name:

   Bar-ba-ra ●-●-●
   John ●
   Ma-ry ●-●

4. Rhythmic line notation can be demonstrated through the use of colored construction paper or flexible poster board cut to a box shape which will represent a beat unit, and then other sizes which will be in the proper ratio to the duration. These units can also be used to indicate melodic direction as well as rhythmic duration.

5. Form can be taught through the use of various colored felt pieces cut in triangles, squares, and circles. The child identifies like sections, themes, changing expressive elements by putting the predetermined symbol on the board at the appropriate moment.

6. For the lower primary classes, it is possible to create a scene to help tell the story of a song. The children enjoy manipulating the pieces that help tell the story. The changing and the holiday seasons (Halloween, Thanksgiving, Christmas, Spring, Easter) offer many such experiences. Pellon, the material used for lining and interfacing, makes an excellent backdrop for the magnetic board. Liquitex (brand name), an acrylic paint, and textile brushes seem to work well. The colors are vivid. The backdrop is held in place with the magnetic tape.

7. Instrument identification can be taught very effectively through the use of felt cutouts (silhouette style) or study prints (Bowmar) of individual instruments and/or families of instruments of the orchestra. Pictures of classroom instruments and "pop" instruments (electric guitar, drum sets) may be obtained from outdated catalogs. The child identifies the instrument, the family, all of the instruments within a family or groupings (strings, brass) by putting the appropriate cutout or picture on the board which corresponds to the instrument heard or the clue given.

AGE: 5 +

HANDICAP: Appropriate for all handicapped except the visually impaired.

Dr. Catherine McHugh
School of Music
Southern Illinois University
Carbondale

MUSIC
(Accomplishing Musical/Nonmusical Objectives)

OBJECTIVE: Nonmusical objectives: To: (1) increase attention span; (2) increase ability to focus visual attention on objects at a distance; (3) reinforce understanding of vocabulary: up, down, same. Musical objectives: To demonstrate the ability to: (1) follow the melodic contour of a melody; (2) distinguish melodic direction: up, down, same; (3) identify melodic patterns which are the same and those which are different.

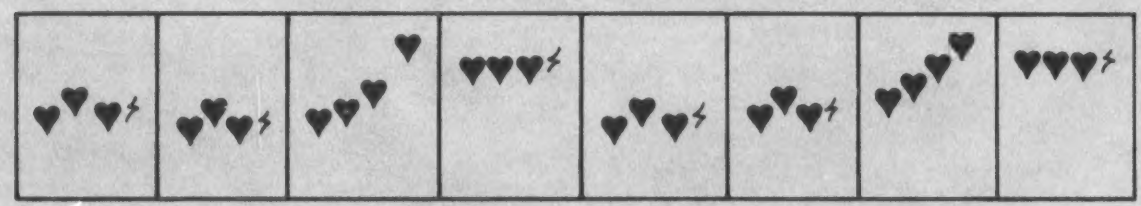
MATERIALS AND CONSTRUCTION OF MATERIALS: Song: "Valentines"--Crownshield
Magnetic board
(Illustration #1) twenty-six hearts with small pieces of magnetic tape on back to create melody.
(Illustration #2) eight sheets of white construction paper containing the melodic contour. Each sheet represents a measure.

PROCEDURES: The child will:

1. Imitate hand signals as the song "Valentines" is introduced.

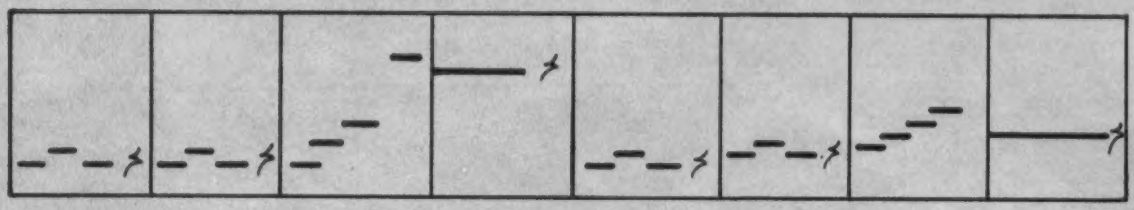
2. Observe the melodic contour of the melody as it is demonstrated on the magnetic board with the red hearts.

3. Create the melodic contour of the song "Valentines" using the materials described in #2 with teacher help and encouragement.



4. Follow the line drawing of the melody of "Valentines" using child's index finger or hand to trace the contour.

5. Be helpful to discover patterns which are the same and different.



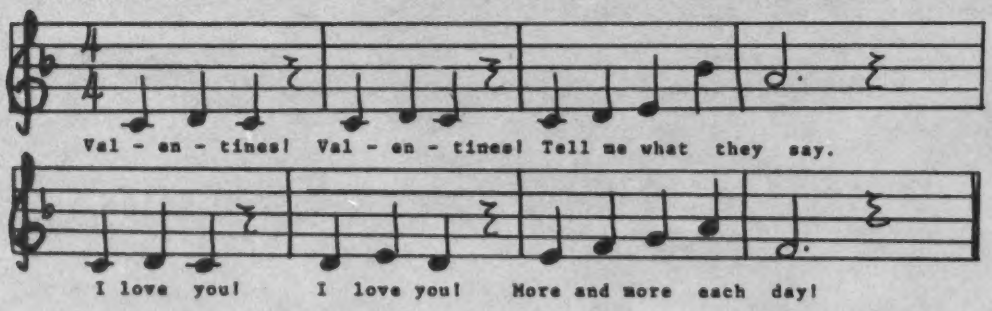
The suggested teaching techniques provide a multi-sensory approach to perception--auditory, visual, kinesthetic, tactile.

AGE: 7-10

HANDICAP: Appropriate for most handicapped children, especially Learning Disabled, Educable and Trainable Mentally Handicapped and Language Impaired.

Dr. Catherine McHugh
School of Music
Southern Illinois University
Carbondale

VALENTINES CROWNSHIELD



MUSIC
(A Multi-Sensory Approach to Perception)

OBJECTIVE:

Nonmusical objectives: (1) to improve motor control, gross and fine; (2) to improve hand-eye control; (3) to self-discipline through waiting turns.

Musical objectives: (1) to develop the ability to clap a steady beat; (2) to develop the ability to identify simple meter; (3) to identify rhythmic patterns which are the same or different; (4) to identify a dotted half note; (5) to identify a quarter rest.

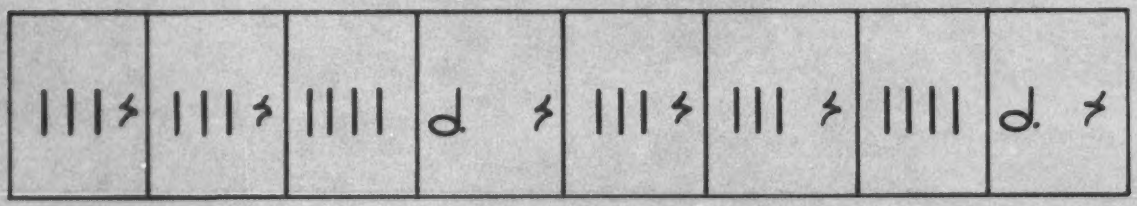
MATERIALS AND CONSTRUCTION OF MATERIALS:

Song: "Valentines"--Crownshield. On eight large sheets of construction paper create the rhythmic patterns for the song, as given in Illustration #1, each page representing one measure.

PROCEDURES:

The child will:

1. Clap the song "Valentines," noting: (a) beats; (b) places where voice is silent; (c) places where sound continues on.
2. Clap the rhythm of the song.
3. Step the beat of the song.
4. Step the rhythm of the song.
5. Observe a visualization of the rhythmic patterns, clapping the beats appropriately, and verbalizing rests with the sound, "sh."
6. Select from the visualization patterns, patterns which are the same and those which are different.
7. Arrange patterns in the proper sequence when the patterns are presented out of sequence.



This teaching approach provides the child with a multi-sensory approach to perception: auditory, visual, kinesthetic, tactile.

AGE: 7-10

HANDICAP: Appropriate for the Emotionally Disturbed.

Dr. Catherine McHugh
School of Music
Southern Illinois University
Carbondale

MUSIC
(Demonstration Songs)

OBJECTIVE: To develop communication skills.

MATERIALS: Record or tape of bright, bouncy song with repeating chorus. Pictures that depict specific concepts from song.

CONSTRUCTION OF MATERIALS: Pictures drawn on large (8"x11") tagboard.

PROCEDURES:

1. Introduce song to group. Teacher shows pictures when time is appropriate during song.
2. Teacher begins by working on repeating verse of song.
3. Students begin to use pictures during song. (Picture stays on student's lap until correct time, then student holds up picture.)

Example: Verse from "Unicorn Song."

"Green alligators (student holds up picture of alligator), long necked geese (student holds up picture of goose), humped-backed camels (student holds up picture of camel), and chimpanzees."

NOTE: Song Suggestions -

"The Unicorn Song"
"Puff the Magic Dragon"
"Trash" (Sesame Street)
"There was a Crooked Man"
"King of the Road"
"The Battle of New Orleans"

AGE: 8 +

HANDICAP: Appropriate for Trainable Mentally Handicapped and Language Impaired.

Barb Austin
Graham School
Jacksonville

MUSIC
(Songs About Animals)

OBJECTIVE: To develop auditory and gross motor skills.

PROCEDURES: (During physical education period or any convenient time when there is access to a large open area.)

Students are placed according to teacher's discretion--in a line or randomly about the area.

Teacher sings a short phrase which includes the name of an animal. Students listen for the name, then imitate the animal which has been named.

Example: Teacher: "...Tie me kangaroo down sport, tie me kangaroo down..."

Children: Hop around room like kangaroos.

Younger students may need simple familiar songs and older students can use more complex ones.

NOTE: Song suggestions -

"Buffalo Gal" (buffalo)
"Sneaky Snake" (snake)
"Abba Dabba Honeymoon" (monkey-chimpanzee)
"Frog Went-a-Courtin'" (frog-mouse)
"Pop Goes the Weasel" (monkey-weasel)
"Bye-Bye Blackbird" (bird)
"Shoo-Fly Don't Bother Me" (fly)
"Mary Had a Little Lamb" (lamb)
"There's a Little White Duck" (duck)
"Teddy Bear's Picnic" (bear)
"Snowbird" (bird)
"Old MacDonald" (any animal)
"How Much is that Doggie in the Window" (dog)
"Bright, Elusive Butterfly of Love" (butterfly)
"Be My Little Baby Bumblebee" (bee)
"Three Little Fishes" (fish)
"Three Blind Mice" (mouse)
"The Lion Sleeps Tonight" (lion)
"Puff the Magic Dragon" (dragon)
"Inchworm" (worm)
"High Hopes" (ant)
"She'll be Comin' Round the Mountain" (horses)

AGE: 5 +

HANDICAP: Especially appropriate for Educable Mentally Handicapped, Learning Disabled, and Emotionally Disturbed.

Barb Austin
Graham School
Jacksonville

MUSIC
(A Shadow Game: Rhythmic Speech and Movement)

OBJECTIVE: To develop concentration and memory; to create and develop an awareness of rhythm through rhythmic speech; to develop body awareness of rhythm through movement.

PROCEDURES:

1. Teach the movements. Teacher will chant the verse and do the appropriate movements. Students will follow his/her movements.

2. Teach the verse to the student. The chanting should be very rhythmic.

3. Have students chant the verse and do the body movements.

4. When the verse and movements are secure, do it as a canon. Teacher can take the first part and students the second, or the group could be divided into two divisions. Have each group say the verse as they do the movements.

5. Next do only the movements. First do it silently in unison and then again in canon. This requires memory and concentration.

RIDDLE, RIDDLE, REE

Riddle riddle, riddle, ree
* Do what I do after me

Stamp, clap, stamp, clap
Forward lean, then back again

Bend your knees, stand up
Clap your hands and don't be late

Turn around and face the back
Pat your legs in a rhythm smack

Turn around and now you're back
Blow one up and pop the sack.

(From "Music With Children," Series II by Grace C. Nash, p. 13)

* Canon starts

AGE: 5 +

HANDICAP: Especially appropriate for the Educable Mentally Handicapped, Learning Disabled and Emotionally Disturbed.

Marguerite Rietveld
Kennedy-King College
Chicago

MUSIC
(Action Song)

OBJECTIVE: To develop concentration. To create awareness of body parts.

MATERIALS REQUIRED: The singing voice. Song tune: "There is a Tavern in the Town."

PROCEDURES: "Head and Shoulders, Knees and Toes." Sung to the tune of: "There is a Tavern in the Town." (See "Open Court Songbook", p. 80 for this Action Song.)

Head and shoulders, knees and toes,
knees and toes
Head and shoulders, knees and toes,
knees and toes
And eyes and ears
And mouth and nose.
Head and shoulders, knees and toes,
knees and toes.

1. Teach the song.

2. Add action to the song by touching each part of the body as it is mentioned in the song.

AGE: 3 +

HANDICAP: Especially appropriate for Educable Mentally Handicapped, Visually Impaired, Learning Disabled and Language Impaired.

Marguerite Rietveld
Kennedy-King College
Chicago

MUSIC
(Syllables and Rhythm)

OBJECTIVE: To increase concentration and develop attention span through listening exercises. To direct attention of listeners to syllabization of words.

MATERIALS: None are required as teacher can use clapping to do this exercise. However, if available, a hand drum could be used.

PROCEDURES:

1. Have students close their eyes while doing this exercise to focus total attention on sounds.

2. Select two or three children whose names have different word rhythms such as:

   Ma - ry Ann Ma - ry

   John - a - than Ma - rie

   Au - gus - tus

   The above groups differ in the placement of the accent. However, the difference could be more obvious by having names with different numbers of syllables.

3. Rehearse the clapping. (Children should be actively involved in this when possible.)

4. Now with listeners' eyes closed, teacher claps the name of one of the children selected. Children will respond with the name of the child whose name the teacher clapped.

VARIATION #1: Substitute birth months in place of children's names.

VARIATION #2: For older children, use the names of states or cities. Along with this subject, you might make groups of three states--two having the same word rhythm, and one that is different such as:

Ken - tuck - y O - hi - o Ill - i - nois

Have students select the one that is different.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons, especially Educable Mentally Handicapped, some Learning Disabled, Emotionally Disturbed, Visually Impaired and Language Impaired.

Marguerite Rietveld
Kennedy-King College
Chicago

MUSIC
(Concentration Through Music)

OBJECTIVE: To increase concentration and develop attention span through simple musical ear training drills. To relate physical response to aural sounds.

MATERIALS REQUIRED: Piano, tone bars or xylophone for the teacher. Cards with numbers 1, 2, and 3 for students, if required. (See variation 2.)

CONSTRUCTION OF MATERIALS: Cards per above, if required.

PROCEDURES:

1. Have students close their eyes while doing this exercise.

2. Teacher will play (on piano, xylophone, bells, tone bars) a series of 3 to 5 notes, all ascending or descending. They may be adjacent notes or a series with several notes in between each note played. Complexity, of course, will be adapted to ability of the listeners.

Modify this pattern to adapt to the ability of the listeners. For example, use a series of 5 to 8 notes for a beginning pattern. Reduce the number of notes as students become skilled in ability to do this exercise. Also, reduce number of notes at beginning for listeners with greater ability.

3. Students should respond by raising a hand, standing up or some other agreed upon sign when the notes become higher in pitch. (If possible, have a student make a sign that points up to correspond to the direction of the pitch.)

4. When the notes go down, students can reach down, bend down or make some agreed upon sign which indicates downward.

5. If notes are the same, students should do nothing.

VARIATION #1: "Up" could be related to right hand which corresponds to tonal direction on the keyboard, and "down" to the left hand. Concept - as you play to the right on the keyboard, the pitch goes higher or "up", and conversely, as you play notes to the left on the keyboard, the pitch goes "down".

VARIATION #2: Play a series of 2 or 3 notes. Students will select which tone was higher -1 or 2; or 1, 2, or 3. They can respond by holding up 2 fingers, if the second tone played was the higher of two played, or highest of 3 played.

Where students are unable to hold up the appropriate number of fingers, supply them with a card on which is printed numbers 1 through 3 and have them point to the proper number; or give them several cards, each with a different number and have them select the card with the proper number.

VARIATION #3: Adapt Variation #2 to other musical concepts such as "fast vs. slow", "long vs. short note values", and "loud vs. soft".

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons except the Hearing Impaired.

Marguerite Rietveld
Kennedy-King College
Chicago

MUSIC
(An Instrumental Music Experience)

OBJECTIVE: To perform instrumental music as a group.

MATERIALS:
Soprano Melodicas
Large sheet of tagboard
Piano or recorded tape

PROCEDURES: Students will learn four pieces of music either by singing or listening. Melodicas will be introduced to one student at a time, in strictly rote fashion with the client moving only a finger to the left or right while the piano plays. The entire group will then play along with the four numbers (in a highly simplified fashion) by watching the teacher's fingers.

The Melodica keys will be lettered and the songs will be printed in big, black letters on the tagboard. Tape the tagboard to the wall so all can see.

One song of this four-song medley will be played exactly as written, but the others should be simplified by using just three or four notes. As much as possible, try to avoid any failures. If help is needed, an adult can stand by the client and pattern the fingers in the correct sequence. Alternate playing and singing the songs, sometimes using only "la-la-la" syllables.

NOTE: Trainable adolescents can perform rather good-sounding music if it is properly arranged and presented in a very elementary and basic fashion with large letter names and highly simplified.

AGE: 12 +

HANDICAP: Appropriate for Educable and Trainable Mentally Handicapped.

John Bixler, RMT
University of Iowa
Hospital School
Iowa City

MUSIC
(Musical Exercise - Zip Codes)

OBJECTIVE: To develop a quick reaction for improvement of attention span. To develop the use of rhythm as a transfer for memory development through polyrhythmic mixed meters.

PROCEDURES: Choose numbers and step a progression of meters. Any kind of rhythmic standard can be used, recording or even hand clapping, but the point is to step (left, right, left, etc.) on all beats, accenting the first number. Example:

THIS IS CALLED "ZIP CODE"

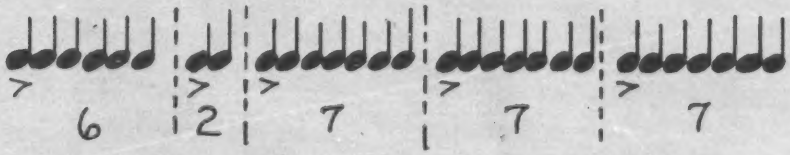
Select a zip code or any number applicable to the specific lesson. Zip code is used as group studies areas or regions in U.S. History. Group forms a circle and begins to walk clockwise.

Perhaps the ZIP CODE chosen is 44263. At a given signal (a whistle, or teacher command) all will stamp accents on the first beat as the number is created:

i.e.:

While never losing the feel of the beat, continue in a circle. All must be attentive, must count, and must remember the given number. Do not write it on the board or give it to them in written form. It is permissable to constantly "cue" them verbally.

ANOTHER EXAMPLE OF ZIP CODE: 62777



AGE: 10 +

HANDICAP: Appropriate for the Educable Mentally Handicapped.

Dr. Paul E. Rosene
Music Therapy Division
Illinois State University
Normal

MUSIC
(Movements to Twinkle Twinkle Little Star)

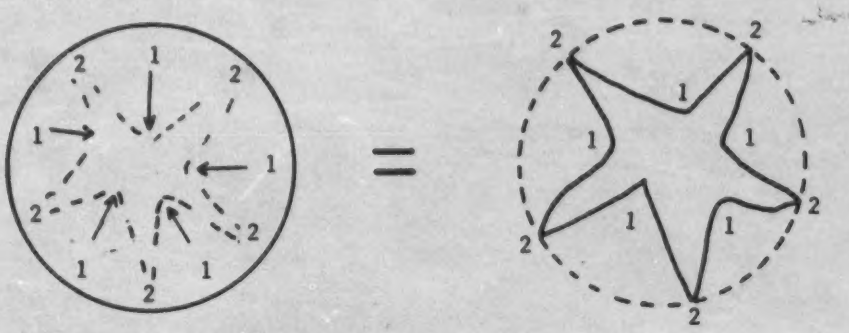
OBJECTIVE: To assist students in learning the concept of forward and backward and circular movements by forming a star.

MATERIALS: Chinese jump ropes or loop many rubber bands together (a circle of approximately five yards of elastic).

PROCEDURES: Have ten children stand in a circle holding the elastic with both hands. Ask the children to count by two's, or assign them either a "1" or a "2", alternating "1's" and "2's" around the circle. As the first phrase is sung...

"TWINKLE, TWINKLE, LITTLE STAR"

The "2's" stand in place as the "1's" move forward eight small steps (eight beats) stretching the elastic to form the star.



Beginning with the second phrase...

"HOW I WONDER WHAT YOU ARE"

the "1's" move backward eight steps as the "2's" remain in place and the circle is formed again. On the third and fourth phrases, the "2's" move forward eight small steps again to form the star. Continue with this movement back and forth, alternating "1" and "2" as each phrase is continued.

ALWAYS HELP THE CHILDREN WITH A SMILE AND POSITIVE ENTHUSIASM! GET ALL INVOLVED IN THE FORMING OF A <u>REAL</u> "<u>STAR</u>!"

Alternative ideas clearly indicate the A B A form of the piece:

1. Phrases 1 and 2: "1's" move to make star and return ("2's" remain in place).

2. Phrases 3 and 4: All move eight small steps to the right for 3 then eight small steps to the left for 4.

3. Phrases 5 and 6: "2's" make star and return as "1's" stay in place.

AGE: 4 +

HANDICAP: Appropriate for the Educable Mentally Handicapped.

Dr. Paul E. Rosene
Music Therapy Division
Illinois State University
Normal

MUSIC
(Rhythm/Movement with "Ice Cream")

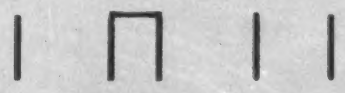
OBJECTIVE: To improve movement, coordination, attention span, and sensitivity to rhythmic improvisation.

MATERIALS: Percussion (rhythm band) instruments.

CONSTRUCTION: Manufactured or home-made instruments.

PROCEDURES: Have children form a circle, and step to each beat, (left, right, left, right, etc.) and then they must play their favorite "ice cream" on their instrument as they step. It is important that the stepping continue so that each child has at least one opportunity to play his/her favorite. EXAMPLE:

All begin to step. Background music can be a recording playing a march, piano can be used to motivate the big and even steps. At a given signal (whistle, or "Now it is _____ turn!") the child dictates his/her favorite:



"RASP - BER-RY ICE CREAM!"

on his/her instrument. Immediately, all others imitate on their instruments, continuing for four times. Then all stop play, BUT CONTINUE TO STEP in the circle. Then teacher gives signal again, and the game continues until all children have had an opportunity to indicate their favorite "ice cream."

EMBELLISHMENTS: All children can constantly "say" ICE CREAM. As they step, the kind can be dictated, but since "ice cream" is the constant, that can continue throughout the entire game.

AGE: 5 +

HANDICAP: Appropriate for the Educable Mentally Handicapped.

Dr. Paul E. Rosene
Music Therapy Division
Illinois State University
Normal

MUSIC
(Recognizing Letter Sounds)

OBJECTIVE: To help students recognize the sounds of letters.

R U M T? I C U R. I M M T 2!

N F U R S M T S I

O I P T U!

MATERIALS: Letters may be written on individual cards or placed on the board.

CONSTRUCTION: Construction paper, with cut out letters, with some form of plastic over them to provide stability.

PROCEDURES: "The Story"

"There were two barrels sitting in an alley. One barrel was old and broken and lonely, so he began to sing to the other barrel. The other barrel was full of (whatever the teacher wishes to say) so even though the barrel felt sorry for the first barrel, he could not talk! If he did, the _____ would spill out all over the alley!"

"THE SONG!"

The children then make up a story to finish the story line. What did the other barrel have...or what would the other barrel say if it were empty???? Act out the song with two children.

AGE: 5-12

HANDICAP: Appropriate for the Educable Mentally Handicapped, Language Impaired, Physically Handicapped and some Learning Disabled.

Dr. Paul E. Rosene
Music Therapy Division
Illinois State University
Normal

MUSIC
(Learning Music Through Rhythm and Reading)

OBJECTIVE: To increase eye-hand coordination and left-right eye movement for muscle strengthening (pre-reading skills).

MATERIALS: Sentence strips (rhythm instruments for advanced children), music stands, marker.

CONSTRUCTION OF MATERIALS: Make sentence strips read as follows:

1. X 2. - 3. XX 4. -- 5. XXXX
6. ---- 7. XX-- 8. X-X- 9. -X-X
10. XXX-

PROCEDURES:

1. Put sentence strip #1 before students and tell them to clap. (X means clap.)
2. Do the same for -. (- means rest, hands apart.)
3. Practice clap-rest, clap-rest.
4. Play games with students. Switch the order and try to fool them. Take turns being the leader.
5. Re-introduce the strips starting with the very basic.
6. Work up to the longer strips slowly. Always starting at the left and moving to the right.
7. When children become proficient, set up a music stand for each. Hand out one different sentence strip to each child.
8. Practice clapping and resting one at a time around the circle, then all at once, with the teacher directing or keeping the beat.
9. Distribute rhythm instruments and try the same process.

AGE: 5-10

HANDICAP: Appropriate for Educable Mentally Handicapped and some Learning Disabled.

Pat Humphrey
Arts Intern (I.S.U.)
Illinois State Board of Education
Springfield

MUSIC
(Learning to Read Through Rhythm)

OBJECTIVE: Activity will aid in the development of the eye, eye-hand, and pre-reading movement.

MATERIALS: Chalk board, chalk

NOTE: This can be a continuation of the activity pertaining to X and - (p.58).

PROCEDURES:

1. Review the X and - (clap and rest) exercise if children are at a level at which this is necessary.
2. Put first names on the board, dividing by syllables. (Pat-ty) Put an accent mark on the stressed syllable.
3. Using one student's name at a time, clap one time per syllable.
4. Put an X and - under the syllables of the student's name. Recite the student's name clapping and resting in the appropriate syllable.
5. Next under the X's and -'s, place ♩ and 𝄽 (quarter notes and rests).
6. After children are familiar with clapping and resting with ♩ and 𝄽 place it under their names again.
7. Have students now clap and rest their names using ♩ and 𝄽 .
8. Switch ♩'s and 𝄽's around.

AGE: 5-14

HANDICAP: Appropriate for Learning Disabled and Educable Mentally Handicapped.

Pat Humphrey
Arts Intern (I.S.U.)
Illinois State Board of Education
Springfield

MUSIC
(Ribbon Movement)

OBJECTIVE: To increase rhythmic sensitivity. To learn up, down, right, left, and around.

MATERIALS: Dowel rods, multi-colored ribbons, masking tape, record player, records (in duple meter).

CONSTRUCTION OF MATERIALS: Cut dowel rods into 6 inch pieces, tape three foot long ribbons to each rod.

PROCEDURES:

1. Have children in straight line (as not to confuse them in learning left and right).
2. Model, then have them imitate your movements, two contrasting movements at a time, (i.e., up and down, left and right).
3. While doing this, say directions in a melodic voice.
4. Establish a routine in groups of four beats, (i.e., up-down-up-down) and add beats as they become proficient.
5. When children are able to do 16 beats copying your movements, add some music.
6. Have students take turns being the leader and model for the rest of the class.

NOTES: This can become great fun when you model and they repeat. The students will enjoy the aesthetic movements of the colorful, flowing ribbons.

AGE: 5-15

HANDICAP: Appropriate for the Learning Disabled, Language Impaired, and Multiply Handicapped.

Pat Humphrey
Arts Intern (I.S.U.)
Illinois State Board of Education
Springfield

MUSIC
(Understanding Underlined Words Through Movement)

OBJECTIVE: Reinforce an understanding of words underlined.

MATERIALS: Poem--see below.

PROCEDURES: The poem gives the needed directions. It should be spoken and initially done by the teacher with freedom and much voice expression, giving the children ample opportunity to explore each direction.

Clap your hands in front of your face.
Now can you reach way out in space? (Explore all around without moving feet.)

Touch your face under your nose;
And now look down and wiggle your toes.

Clap your hands above your head;
Now tap them on the ground instead.

Shake them gently way up high;
And let them help you say good-bye.

NOTE: The teacher could chant the words of the poem with a simple 2, 3 or 5 tone melody. Students could echo sing while responding with movement.

AGE: 5-12

HANDICAP: Appropriate for most handicapped students, especially the Learning Disabled, Educable and Trainable Mentally Handicapped, and Language Impaired.

Jacobeth Postl
DePaul University
Chicago

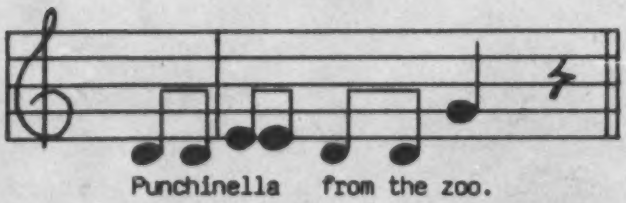
MUSIC
("Punchinella")

OBJECTIVE: To develop self-esteem and self-expression. To provide an opportunity for creative movement.

MATERIALS: Song--Punchinella (see below)

CONSTRUCTION OF MATERIALS: It is sometimes fun to have a paper hat which each child gets to wear when they are Punchinella (with band to hold it on).

PROCEDURES:



2. What can you do, Punchinella, Punchinella?
   What can you do, Punchinella from the zoo?

3. We'll do it too, Punchinella, Punchinella.
   We'll do it too, Punchinella from the zoo.

4. Who do you choose, Punchinella, Punchinella?
   Who do you choose, Punchinella from the zoo?

Verse 1: Circle formation--one child in the middle (Punchinella). Group sings while circling around--Punchinella decides on some action or movement (now--locomotor best).

Verse 2: Punchinella does an action or movement such as jumping jack-knife, or clapping or turning twisting movement (anything the child does is okay as long as it can be easily imitated). Group is standing still watching.

Verse 3: Group imitates Punchinella's action.

Verse 4: Punchinella closes eyes (when possible) and slowly turns around with arm outstretched and finger pointing like hand on clock. Stop at end of verse; new child becomes Punchinella.

AGE: 5-9

HANDICAP: Appropriate for the Educable and Trainable Mentally Handicapped and Emotionally Disturbed.

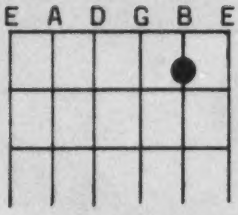
Jacobeth Postl
DeFaul University
Chicago

MUSIC
(Matching Guitar Chords with Colors)

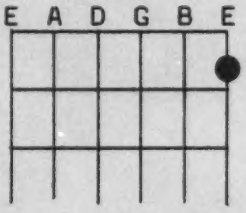
OBJECTIVE: To accompany simple songs for wise use of leisure time. To exhibit skills which peers will value. To discriminate colors, shapes, chord changes.

MATERIALS: Guitars, colored tabs, dots, or tape.

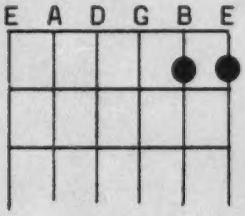
PREPARATION: Tune guitars, label fingerboard with colored tabs or dots in the following manner:



C (red)



G^7 (yellow)



F (green)

PROCEDURES: (Move to next step when proficient.) Accompany students throughout.

1. Help students to hold, strum guitar.
2. One student strums, another fingers chord.
3. Student strums and chords.
4. Student strums, chords, changes chord. (Aide or student holds up appropriate color and students change chords by matching colors.)
5. Practice C, then G^7, change C-G^7.
6. Play and sing simple, familiar songs such as "Merrily We Roll Along," "Mary Lou," "Skip to My Lou." Add other sings as able.
7. Add F.
8. Add tabs for complete chords as students are able. Students play complete chord by matching color.
9. Student reads adapted notation through colors.

10. Fade out colors as student changes by traditional notation or by ear. Student tunes own guitar.

AGE: 12 +

HANDICAP: Appropriate for the Educable Mentally Handicapped, Learning Disabled, and Emotionally Disturbed.

Betty Krebs
SPEED Developmental Center
Chicago Heights

MUSIC
(Rhythm Through Ball Rolling)

OBJECTIVE: To hear and feel the rhythmic beat of music. To aid in the development of coordination.

MATERIALS: A large ball, records, record player.

PROCEDURES: Use any familiar song or record with a pronounced steady beat.

Seat children in a circle. They are to pass the ball around the circle exactly on the rhythmic beat. To prepare for the activity have them practice passing the ball on the beat. The teacher may clap or play the beat on a rhythm instrument.

After they become accustomed to listening for a steady beat and responding to it by passing the ball in rhythm, have them do the same exercise to a record or while singing a familiar song.

It may take some time for a class to develop this skill, but they will improve with repeated exercise. Begin with recordings that use a rather slow tempo, but heavily accented beats. As skills develop, students will enjoy modern, up-tempo records.

AGE: 5 +

HANDICAP: Appropriate for most handicapped children.

Karen McCarty
Elementary Music Teacher
Galesburg

MUSIC
(Slides to Illustrate Songs)

OBJECTIVE: To provide interesting musical activities that allow both creativity and recall of personal experiences.

MATERIALS: A camera for teacher use and slide film.

PROCEDURES: The teacher takes slides of any class project, trip or subject to coordinate with the singing of a new or familiar song. The slides can be used as visual cues to aid children in remembering song lyrics or as springboards to create their own verses to personalize the song.

Example: A field trip is planned to a farm. During the trip, the teacher takes slides of students with different animals, at the barn, etc. When the slides arrive back from processing, the class can view them together, arrange them as they wish, and create a verse to their version of "Old MacDonald" for each slide.

Extend this idea to any class activity worth review. A good song to use for a trip to the zoo would be Peter, Paul and Mary's "Going to the Zoo." Take nature pictures of your students outside your school building for your seasonal songs, etc. Application is limited only to your imagination!

To personalize the singing of "Happy Birthday" take slides of birthday cakes, candles, parties, etc. At the beginning of the school year, take one or two slides of each student. Then as each child's birthday arrives, place his or her slides in the correct slot of the prepared slides to coordinate with the song which will result in a personalized visual version of the song to accompany the singing.

AGE: 3 +

HANDICAP: Appropriate for most handicapped children.

Curt McCarty
Galesburg Public Schools
Galesburg

CHORAL SPEAKING

OBJECTIVE: To teach students the importance of speaking effectively, to use their voices to create beauty, harmony, and melody; to help students gain confidence in themselves as individuals.

MATERIALS: A selected poem (serious, humorous, etc.). A song (rock, jazz, spiritual, etc.). Excerpts from plays, skits, etc.

NOTE: One can write and use his/her imagination. Teacher may make up his/her own choral speaking.

PROCEDURES:

1. Select the material.
2. The director must decide how he/she wants the selection to sound. He/she must decide on the rhythm, expression, voices (solo-1, duet-2, trio speakers-3). All male voices or female voices for some lines.

   Rhythm can be popping fingers, etc. Let your imagination guide you!
3. Include gestures and facial expression.
4. Set the time for the first practice (do not give out the selection on paper yet). At that practice, work with the students on their voices, and explain the meaning of their selection. Bring in everything else as the students progress with the material. (Use rote-memory technique at first!)
5. Practice, Practice, Practice (you will be happy you did).

AGE: 4 +

HANDICAP: Appropriate for Educable Mentally Handicapped.

Deborah Fields
Project Speak
East St. Louis

MUSIC/MOVEMENT
(Disco Dance)

OBJECTIVE: To promote some physically handicapped participation in music and movement and to encourage social interaction and acceptable behavior.

MATERIALS: Various disco, pop, and easy-listening records, microphone, three platforms for singers and dancers, tables, and chairs to create a "nightclub" effect, fruit drink, and popcorn served at each table to students, serving trays, stamp pad to stamp the hands of those entering the disco.

CONSTRUCTION OF MATERIALS: Students who do not want to sing or dance at the disco make the decorations. Paper chains, pictures and paintings can be hung in the gym to give it a different atmosphere. Some students will mix a fruit drink and make popcorn.

PROCEDURES: Practice takes place during physical education classes or other arranged times. The singers select their own songs and sing along with the records into a microphone. There are background vocals and cage dancers. Two students spin the records.

Invitations made by the students are sent to the younger students to "Come and dance at the disco!" On the day of the disco, all are asked to wear their best clothes and put on their best behavior. As the disco starts, some of the older students teach dances to the younger ones. Student waiters and waitresses serve the fruit drinks and popcorn while assisting those students who need help in eating.

AGE: 9-21

HANDICAP: Appropriate for Educable and Trainable Mentally Handicapped, Learning Disabled, and Emotionally Disturbed.

Ireta Christensen
SPEED Developmental Center
Chicago Heights

Note: Before using this activity, it is suggested that the teacher become familiar with community mores relative to dancing.

MUSIC/MOVEMENT
(Halloween Singing Game)

OBJECTIVE: To promote socialization and gross motor movements.

PROCEDURES: "The Goblin in the Dark" sung to the "Farmer in the Dell." "Goblin" stomps around inside the circle like a monster while the children sing, "The goblin in the dark, the goblin in the dark. Hi ho for Halloween, the goblin in the dark." "The goblin takes a witch..." (chooses witch who rides in circle on pretend broomstick). "The witch takes a cat..." (she chooses cat who walks on all fours and meows). "The cat takes a bat" (bat "flies" around in circle). "The bat takes a ghost" (ghost stands still and covers face with hands). "The goblin runs away," the goblin runs away, etc., (child goes back into circle). Witch, bat, cat, and ghost each go back to their places in the circle as children sing.

AGE: 3 +

HANDICAP: Appropriate for most handicapped children.

Paula Opela
Dance Therapist
Evanston

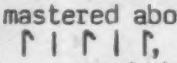
MUSIC/MOVEMENT/DRAMA
(Body Response to Music)

OBJECTIVE: To differentiate sounds. To attend and respond to sound.

MATERIALS: Piano, (but could be adapted to drum), simple rhythm instruments, body sounds, etc.

PROCEDURES: Play and say in dreamy voice, "Sleeping music, go to sleep." Students respond with (or adaptation of): tilted head to side resting on hands, palms together for pillow, eyes closed.
Example A: (attached)

Change tempo, play in sharp, detached fashion, saying in rhythm, "Clap, clap, clap."
Example B: (attached)

Fade out spoken clues as students progress. If students have mastered above, add new rhythms ( , etc.), create appropriate original stories around rhythms. Advanced students may dramatize.

AGE: 5 +

HANDICAP: Appropriate for the Learning Disabled, Emotionally Disturbed, Physically Handicapped, and Severely Mentally Handicapped.

Betty Krebs
SPEED Developmental Center
Chicago Heights

Example A:

Play 8^{va} throughout

Example B:

MUSIC/MOVEMENT
(Creative Singing and Dancing Exercises to Music)

OBJECTIVE: To help develop creative singing and dancing exercises to music.

MATERIALS: Record--The song used for this dance is "Butterball" from Herb Alpert's Tijuana Brass Album entitled "Whipped Cream and Other Delights." ELP 4026, Hoctor Dance Records, Inc., Waldwick, New Jersey.

CONSTRUCTION OF MATERIALS: Preferably use a record player with an adjustable tempo control to slow down the music for certain groups of children.

PROCEDURES: Have all the children standing in a circle. Prior to teaching this creative dance, show and practice with the children how to squish a bug on the floor with your toes. After this exercise is learned, add the arms moving back and forth at their sides, and the children are twisting without even knowing it. The children can sing the words with you because teacher sings and performs each line first and then the teacher and the children repeat singing and doing the exercises together. All the lines in the verses are sung and danced twice, the chorus is not, all perform the "Squish a bug" chorus together. You can create your own verses once they have learned the below. Let yourself go and have fun--the children love your participating with them.

Verse 1: Sway in the wind (Teacher sings alone)
Sway in the wind (Teacher and students sing and do movements)
(Every verse is done this way)

Pick apples off the tree
Jump up and down
And pat your knees.

Chorus: Squish a bug, squish a bug, squish a bug (right foot)
And squish a bug, squish a bug, squish a bug (left foot)
And squish a bug, squish a bug, squish a bug (right foot)
And squish a bug! (left foot)

Verse 2: Make circles with your arms
and fall to the ground
Jump up real fast
And act like a clown.

Chorus: Repeat same as above.

Verse 3: Hop on one foot
And run in place
Lift one leg real high
Put on your smiley face.

Chorus: Repeat again

Verse 4: Do out, in (slow jumping jack)
and touch your toes
Make muscles with your arms (bend arms and flex biceps)
And march a go-go!

AGE: 3-10

HANDICAP: Appropriate for most handicapped persons.

Marsha Fenton
SPEED Developmental Center
Chicago Heights

MOVEMENT
(Alphabet Rug)

OBJECTIVE: To review letters of the alphabet, to improve balance and coordination, to practice hopping and jumping, to introduce spelling words, to practice spelling first and last names, to increase attention span, to improve listening skills, to improve hand-eye coordination, and review spelling lists.

MATERIALS: 5' x 6' rug with alphabet letters painted on it.

PROCEDURES: One child at a time performs by jumping, hopping, or throwing beanbags onto the alphabet rug.

Activities include:
1. Spelling first name
2. Spelling last name
3. Any spelling word
4. Guessing what someone spelled

b	t	e	q	c
x	o	g	u	z
h	a	l	k	i
d	n	f	r	e
o	s	l	m	v
w	j	y	p	a

AGE: 7-11

HANDICAP: Appropriate for the Learning Disabled, Physically Handicapped, and some Educable Mentally Handicapped.

Elaine Clark
Elementary Teacher
Galesburg

MOVEMENT
(Parachute Keep-Away)

OBJECTIVE: To develop large muscle coordination by popping balls on the parachute.

MATERIALS: 18' diameter parachute, three Nerf balls.

PROCEDURES: Have children hold the ouside of the parachute with both hands. Let them "pop" or "bounce" the Nerf balls on the parachute by shaking it up and down. One child is "It" in the center hole of the parachute. When he/she catches all three balls, someone else gets to be "It".

AGE: 5-9

HANDICAP: Appropriate for some Physically Handicapped and Mentally Handicapped.

Elaine Clark
Elementary Teacher
Galesburg

MOVEMENT
(Follow the Leader)

OBJECTIVE: In this exercise, the individual can see herself/himself via another human being. He/she can also become aware of how another person perceives and acts out his/her movements.

MATERIALS: Music is optional.

PROCEDURES: Each pair of participants is instructed to choose a follower and a leader. The leader creates movements which are simultaneously duplicated by the follower. The leader does not attempt to "trick" the follower, and his/her movements should be clear and slow enough for the follower to easily assimilate. After leadership has passed back and forth a few times, have pairs mirror each other without designating a leader.

AGE: 5 +

HANDICAP: Appropriate for Emotionally Disturbed, some Learning Disabled, and Educable and Trainable Mentally Handicapped.

Paula Opela
Dance Therapist
Evanston

MOVEMENT
(Rhythm and Dance)

OBJECTIVE: To gain coordination by following motorically visual cues and signs; to improve sequential memory, social enjoyment, and a feeling of accomplishment.

MATERIALS: Records, canes, hats, tambourines, etc.

PROCEDURES:

1. Students sit in circle. Rhythm patterns (using hands) in a sequence on floor, knees, clapping, and folding arms.

2. Students stand in circle.

   a. Rhythm patterns now include feet and legs--hopping, jumping, clapping.

   b. Directions: in and out, forward, back, side to side, moving in own circle, around in circle.

3. Students stand in straight line. Movements progress to dance steps. Steps are combined into "combinations" to a specific number of measures of music. Combinations are integrated to form full routines. Props add to the interest of each routine (hats, canes, etc.).

4. Older students move to ballroom dancing. At this time, ballroom etiquette is introduced.

5. Classes may conclude with larger movements such as sliding (developing left and right orientation), skipping, and marching.

AGE: 3-21

HANDICAP: Appropriate for Emotionally Disturbed, some Learning Disabled, and Educable Mentally Handicapped.

Betty Daly-Rahmel
Daly Studios
Mundelein

MOVEMENT/MUSIC
(Identifying Colors/Performing to Song Lyrics)

OBJECTIVE: To identify colors. To improve listening skills.

MATERIALS: 4" x 4" sheets of colored paper. Circle of boxes for each child. Hap Palmer record--"Learning Basic Skills Through Music," Volume II

DIRECTIONS: Arrange boxes in a circle. Place one color on each box. March in circle around the boxes.

PROCEDURES: Perform to lyrics:

Make a way for the parade of colors.
They are marching all around.
There is purple and pink, red, and green
Yellow, orange, blue, and brown.
Make a way for the parade of colors
They are marching all around.
At the sound of the bell
They will stop
And all sit down.

Blue stand up.
Red stand up.
Black and green stand up.
Yellow stand up. Pink stand up.
Purple and brown stand up.
Green sit down. Red sit down.
White and orange stand up.
Yellow sit down. Green stand up.
Pink and blue sit down.
Purple sit down.
Black sit down.
Red and yellow stand up.
Purple and pink stand up.

Make a way for the parade of colors
They are marching all around.
There is purple and pink, black and white,
Yellow, orange, blue, and brown.
Make a way for the parade of colors.
They are marching all around.
At the sound of the bell
They will stop
And all sit down.

Pink stand up. White stand up.
Brown and red stand up.
Black stand up. Orange stand up.
Green and yellow stand up.
Red sit down. Brown sit down.
Blue and purple stand up.
Orange sit down. Brown stand up.
Green and black sit down.
Yellow sit down. White sit down.
Red and white stand up.
Yellow stand up. Orange stand up.
Black and green stand up.

AGE: 5-9

HANDICAP: Appropriate for Learning Disabled, Physically Handicapped, Mentally Handicapped, and Language Impaired.

Elaine Clark
Elementary Teacher
Galesburg

PHOTOGRAPHY
(Photograms)

OBJECTIVE: To expose children to a very different art form while they take part in an unusual picture making process.

MATERIALS: Watch with a second hand, lamp, photographic paper, contact paper, flashlight, black and white developer, stop bath, fixer, hypo eliminator, pans.

PROCEDURES:

Light Sources

The most convenient and controllable light is achieved by using an enlarger. But striking results can be gained by using an ordinary lamp, a flashlight, or a low watt spotlight. The more concentrated the light, the sharper the outlines of the images. If the spread of your intended light source is too wide, it can be narrowed by cutting out a black paper mask with a hole just big enough to suit your purposes. A flashlight with a small hole in a mask can be used as a light pencil to draw designs on the paper.

Paper

The paper you choose will depend on the light source you use. If you use an enlarger, you will choose faster photographic papers. Contact paper should be used with lamps or flashlights. It is less sensitive to light and requires a longer exposure time. Roomlight papers are available. These easily lend themselves to classroom projects, especially with very young children.

A variety of inexpensive papers are available for making sun-prints. This process is very good to use with children. Read all about it in Holter's book.

Whatever paper you choose, stay with it. Changing to a different paper will change results--as will changing the light sources, the chemistry, or the exposure times.

Chemistry

You will need black and white developer, stop bath, fixer (hypo), and hypo eliminator for most papers. There are many commercial brands of each. Liquid concentrates are much easier to mix and easier to store. You can mix only the amount you need. The concentrates have a long shelf life. Working solutions of developer must be used in a short time. Stop bath is so inexpensive it is usually mixed fresh each time. Fixer and hypo eliminator can be reused several times. All chemicals come packaged with directions for mixing, usage, and storage. Stay with the same chemistry, mixed in the same proportions, until you have mastered the printing process. Then you can experiment by changing one variable at a time.

Test Strips

Before making your first photogram, you must determine just how much light will be needed to obtain a good black in the finished print. Cover a strip of print paper with an opaque sheet. Turn on the light source. Uncover about one inch of paper at a time, exposing each inch for five additional seconds. After processing the paper you should determine which time gave you a full black. This varies greatly with the light source and the sensitivity (speed) of the paper. Once you have a good test, record the time needed. If the light is moved your results will vary.

A Photogram

With the safe light on and all other lights off, arrange objects on a sheet of photographic paper. Expose it to the light source for the determined time and process the print.

Your first photogram will be less than perfect, but it will instill in you the magic of photography and whisper to you of the secrets of the darkroom.

* Suggested books: Photography Without A Camera, by Pat Holter, published by Van Nostrand and Making Photograms, by Virna Haffer, published by Hasting House.

AGE: 8 +

HANDICAP: Appropriate for Emotionally Disturbed, Learning Disabled, Language Impaired, Hearing Impaired and Educable Mentally Handicapped.

Libby Morehead
South Metropolitan Association
Dolton

PHOTOGRAPHY
(Grouping Photographs)

OBJECTIVE: To get students to look at all details in a photograph; to observe similarities and differences; to develop conceptual thinking of "why" and "because"; to work together as a group.

MATERIALS: 20 photographs

PROCEDURES:

1. Divide students into two groups.
2. Give each group ten photographs.
3. Groups must work together as a team and pick four of the photographs that have something similar in them. (An example would be four photographs that each have a tree in them).
4. When both groups are finished, one group displays the four photographs and the other group must guess what the similarity is in the four photographs.
5. The second group then takes its turn.

Variation: Pick four photographs that have the same "feeling."

AGE: 9-15

HANDICAP: Appropriate for Hearing Impaired, Learning Disabled, Educable Mentally Handicapped, Emotionally Disturbed, and Language Impaired.

Jerry Zbiral
Carol Woodworth
Hull House Association
Chicago

PHOTOGRAPHY
(Acting Out Exercise)

OBJECTIVE: To get the students to look at all details within a photograph; to get students to use their bodies or gestures (not sign language) to act out a certain part of a photograph (to become that object).

MATERIALS: Ten photographs

PROCEDURES:

1. Spread ten photographs on a table.
2. Teachers demonstrate the exercise first. Each silently picks something in one of the photographs and acts it out in front of everyone (e.g., a picket fence).
3. The students must look at the photographs and pick out the exact object that is being "acted out."
4. Each student then has a chance to be the actor or actress. Encourage the students not to choose people (too easy); they must choose things.
5. The students who are watching must decide what it is that is being "acted out."

AGE: 9-15

HANDICAP: Appropriate for Hearing Impaired, Learning Disabled, Educable Mentally Handicapped, and Emotionally Disturbed.

Jerry Zbiral
Carol Woodworth
Hull House Association
Chicago

PUPPETRY
(Shadow Puppets)

OBJECTIVE: To create shadow puppets around a story or a theme and share with the group. To improve basic motor and perceptual skills by conceptualizing the puppet and story, making the puppet and sharing their creation. To improve listening/observation skills as audience.

MATERIALS: Black poster board, 1/4"-1/2" strip for each child, room that can be darkened, scissors, Elmer's Glue, tissue paper, shadow screen, light source (slide projector works well.)

PROCEDURES:

1. Teacher demonstrates use of shadow screen and shows students examples of a shadow puppet.

2. Shadow puppets are flat figures cut in profile and held up against a screen. The light source coming from behind the puppet casts a shadow on the screen. The audience then sits on the other side of the screen and views the shadows. Areas cut out of the figure and covered with tissue paper will read as colored.

3. Students will then be allowed to select a story or theme and create their shadow puppets. Teacher can structure the situation as desired, with each student making one character from the same story/environment, or each student creating a random collection of characters for which a story can be created.

4. Upon completion, students can share their story by working on the shadow screen. The rest of the group will function as an audience.

NOTE ON CONSTRUCTION OF SHADOW SCREEN: Any paper or white fabric that allows light to pass through is suitable. The white paper or fabric (muslin, white sheet) should be stretched over a frame, which can be either wood or simply a hole cut in a large piece of cardboard.

AGE: 5 +

HANDICAP: Appropriate for Educable Mentally Handicapped, Learning Disabled, Emotionally Disturbed, and Language Impaired.

Dr. Pamela Ritch
Department of Theatre
Illinois State University
Normal

PUPPETRY
(Balloon Marionettes)

OBJECTIVE: To discover and develop fine motor skills. To explore characters in imaginative settings.

MATERIALS: Balloons, construction paper, scissors, rubber cement, heavy-duty thread, dowel rods or pencils, material and yarn scraps.

CONSTRUCTION OF MATERIALS: Blow and tie balloon. Cut wings, arms, legs, facial features, etc. from construction paper and glue on to balloon with rubber cement. Attach thread to either side of balloon or tieing it to construction paper pieces. The opposite ends of the thread are attached to a pencil or dowel rod. The marionette is manipulated by moving the dowel rod.

PROCEDURES: A simple stage can be made by painting a large, low piece of cardboard (the side of a refrigerator box works well) and holding it on the floor. Students stand or sit behind the cardboard and lower their marionettes over the side.

Balloon marionettes can be used in the classroom for many things:

1. After reading or hearing a poem or story, students may make the character from the story and place the characters in the same situation as the story or different situations. This helps them to better understand the characters of a story, their motivations in the story and why they made the choices they did within a story.

2. Students can choose to make any creature out of the balloons and, in groups, develop stories based upon the balloon marionettes in their group. This helps them to share their ideas, accept their classmate's ideas, and work together in a group to develop a story to share with the class.

3. Students may choose to make any creature or character and, in pairs or threes, simply talk through their marionettes to each other. This can help students develop confidence in self-expression and socialization skills.

Activity developed by Aurora Valentinetti, School of Drama, University of Washington, Seattle, Washington.

AGE: 8 +

HANDICAP: Appropriate for Educable Mentally Handicapped, Learning Disabled, Emotionally Disturbed, Hearing Impaired, and Language Impaired.

Diane Ackermann
Department of Theatre
Illinois State University
Normal

STORYTELLING
(Storytelling Techniques Using Movement)

OBJECTIVE: To help children discover new ways to move their body parts. To help children become more aware of separate body parts. To help children create a specific movement and be able to repeat that movement over and over in rhythm. To help children discover they can "collect" the movements made by one another and repeat them in sequence. To help children develop "motor memory" by having them repeat a series of movements. To help children discover that these repeated, collected movements can be used to define a character from a story or fairy tale. To have children act out a scene from a story by using the movements as part of the way a character might move within a particular scene.

ORGANIZATION: Seat or stand all children in a circle, so all may see and take part in the movement. Works well with a small group or with an entire class.

PROCEDURES:

1. Ask children if one of them can think of a way to move one part of his/her body. When one child finds a way (clapping hands or nodding head), have all the children repeat the movement together four times.

2. Ask children if someone can think of another way to move another part of his/her body. Have all the children repeat this new movement (a stomping of foot, etc.) all together.

3. Go back to movement #1 and repeat it all together, add movement #2. Now you have "collected" two movements. Continue adding movements until you have five or six. Make sure all children can remember the movements in sequence.

4. Ask the children to watch the teacher or one child demonstrate movement #1. Ask the children if they can think of a character from a fairy tale that might make a similar movement. For example: Jack climbing the beanstalk, or one of three pigs building his house.

   The individual movements can be made larger or smaller at this point to fit into the story you have decided upon.

5. After the children agree what the movement #1 might be for a particular character, demonstrate movement #2 and see if that movement could fit into the story ("Jack and the Beanstalk"). It is important that movement #2 fit into the logical sequence of the story you have agreed upon.

Note: For children who are severely handicapped the exercise might be too sophisticated to carry to the end, but the movement exercises would be beneficial for their motor skills. If the children are acquainted with traditional fairy tales, I believe the teacher can help them "discover" that they could move like the wolf in Red Riding Hood, or a Giant or Troll, by using the movements they have "collected." I firmly believe that handicapped children can effectively do this exercise and derive learning and pleasure from the experience. We often sell their abilities short. Storytelling techniques can often reach these children in effective and dramatic ways.

AGE: 5 +

HANDICAP: Appropriate for most handicapped children.

Lynn Rubright
Heartland Story and Puppetry Co.
Kirkwood, MO

PUPPETRY
(Storytelling With Handpuppets)

OBJECTIVE: To develop oral language, listening skills and build self confidence.

MATERIALS: Puppets and a story.

PROCEDURES: Each participant receives a puppet which portrays one character in a chosen story. For example, in the story of the Princess who wanted to have the moon, there are 11 main characters plus a teacher and her children. The characteres are seated in the order of appearance in a semi-circle.

Princess Clown King

First Courtlady — First Prime Minister

Second Courtlady — Second Prime Minister

Third Courtlady — Third Prime Minister

Teacher — A Goldsmith

X — Benji, a boy who likes to fish

X — X

X X X X X X X X X

Children

The storyteller narrates the story and tells the main characters what to say. The rest of the characters respond most of the time as a chorus and with a dance and a song.

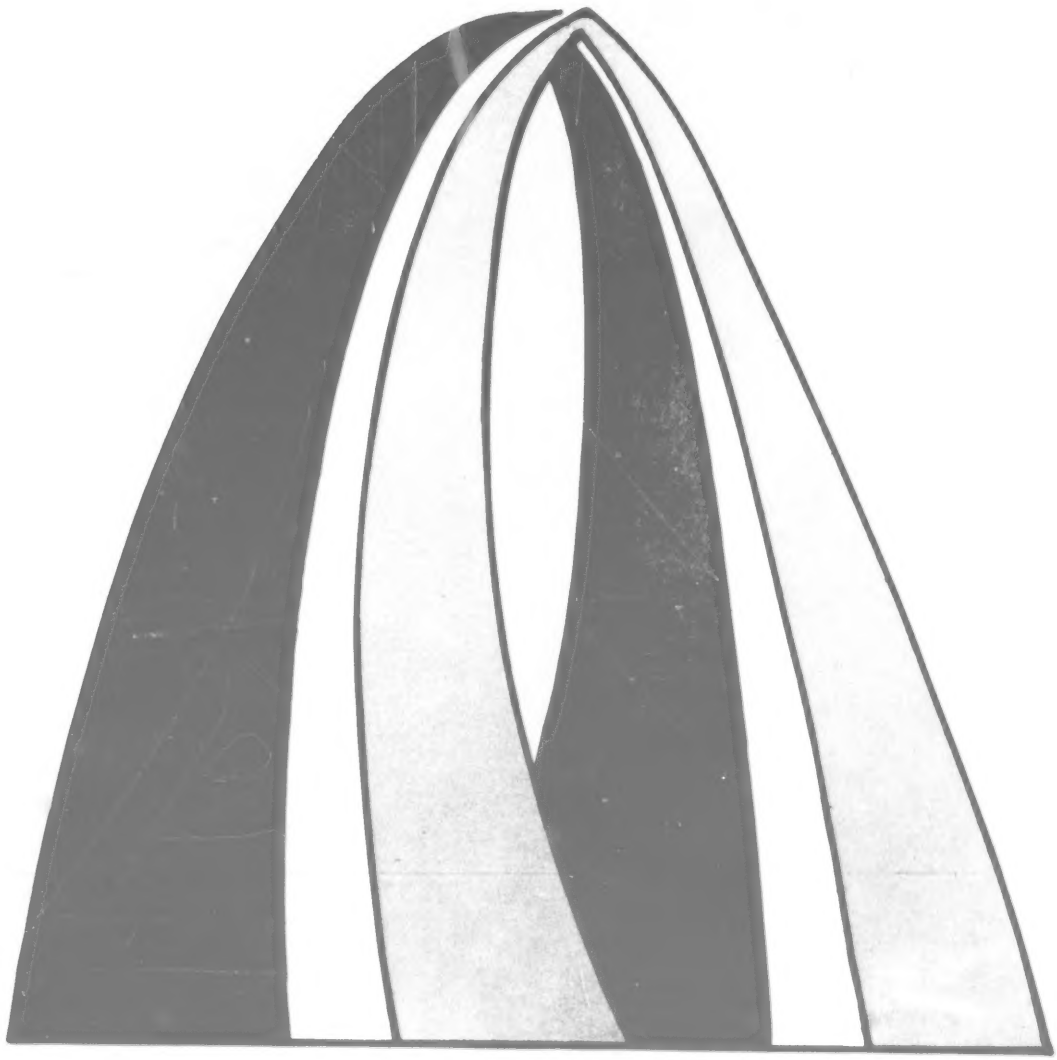
Through the participation the children turn from passive listeners to active participants and it becomes a theater experience for them.

AGE: 8 +

HANDICAP: Appropriate for Emotionally Disturbed, Learning Disabled, Educable Mentally Handicapped, Physically Handicapped, and Language Impaired.

Ruthilde Kronberg
Heartland Story and Puppetry Co.
Kirkwood, MO

PART TWO

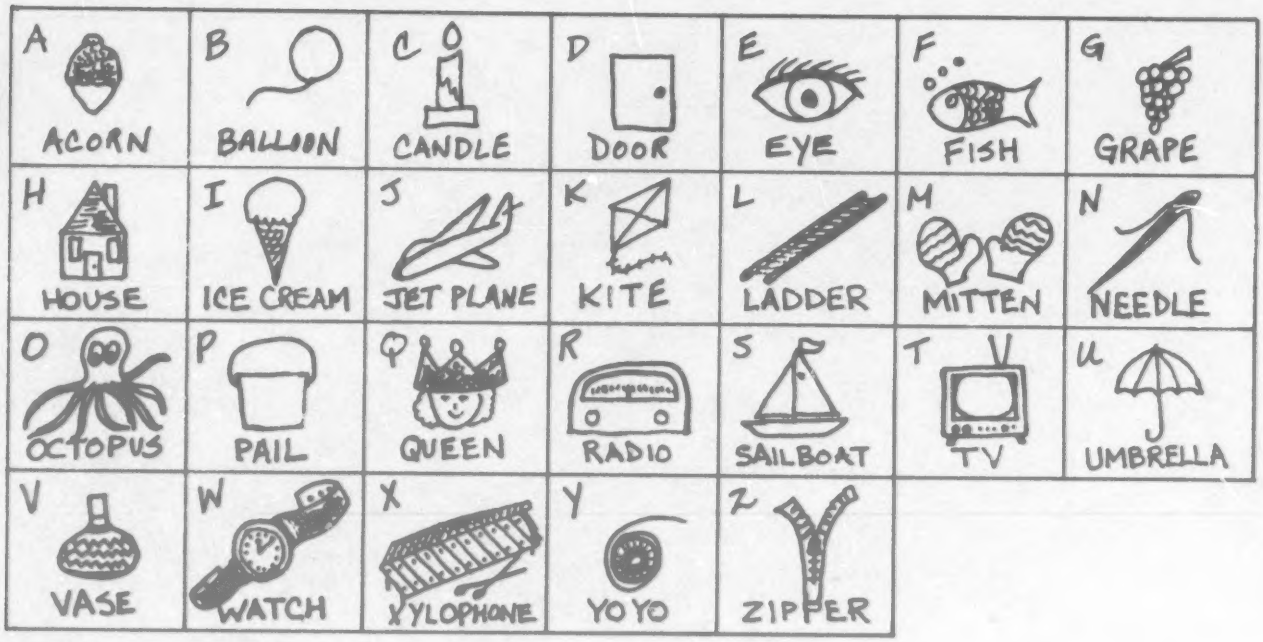


ART
(A B C Drawing Book)

OBJECTIVES: Making this book will develop the students' creative and thinking ability. It will help them in their speech deficiencies and language development.

MATERIALS: Thirteen 9" x 12" white construction sheets of paper for each student, pencil and crayons.

PROCEDURES: The teacher should show her class examples of objects that represent the first letter of each of the 26 letters of the alphabet. Give each student 13 sheets of 9" x 12" white construction paper. Fold each sheet in the middle and cut through the center making 26 sheets. Make capitals of each letter of the alphabet at the top left hand corner. Draw an object representing each letter with pencil in the center of the paper, then color it. The name of the object is printed underneath the drawing. After all drawing and lettering is finished, the teacher staples the papers together to make an alphabet book.



AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Carolyn J. Kampe
Elementary Art Coordinator
Washington-McKinley School
Chicago Heights

ART
(A Colorful Catchall)

OBJECTIVES: To help the student become more aware of the out-of-doors and to improve directional skills as well as eye-hand coordination.

MATERIALS: Dried leaves of many sizes, colors, and varieties, gel medium, large ice cream containers (one per student), and clear contact paper.

PROCEDURES:

1. Have students gather leaves and dry them as a class project. (Leaves usually take one to two weeks to dry out.)
2. Coat an area of the container to be covered with a wash of gel medium.
3. Coat the back of the leaf with the gel and press it gently onto the surface of the container. Continue coating and pressing leaves until they are all in place. For best results, position leaves so they overlap slightly.
4. Let the leaves dry for a few minutes and press them again with a slightly damp sponge to remove any excess gel.
5. Snip off any leaf edges that overlap the top or bottom of the container.
6. Gently pat the surface dry with a paper towel.
7. When the leaves are dry, cover the container with a layer of clear contact paper.

* Better Homes and Gardens, November, 1980.

AGE: 10 +

HANDICAP: Appropriate for the mild to moderately handicapped.

Cheryl De Paepe
Special Education Teacher
Hennepin Attendance Center
Hennepin

ART
(Apple Printing)

OBJECTIVES: To provide an art experience in which the emphasis is sensory-motor stimulation. The direct involvement of students in touching, tasting and smelling, as well as the visual appreciation of a beautiful red apple, is further augmented by the opportunity to increase their receptive vocabulary by teaching the signs of red, apple, and tree.

MATERIALS:
Red apples
Pre-cut construction paper trees
Red tempera paint
Plastic meat tray
Paring knife (for teacher use only)
Art smock (optional)
Metal shaker containing cinnamon sugar

PROCEDURES:

1. Each child experiences the apple by holding it and verbalizing and/or signing "red" and "apple."

2. The apple is cut into two parts by the teacher, (careful to leave the stem intact on the printing half of the apple). The remaining half of the apple is smelled by the children. The teacher peels this portion and students are encouraged to shake the cinnamon sugar on the piece they will eat.

3. The printing half of the apple is dipped into the red paint in the tray and printed on the tree.

4. Print as many apples as your tree will hold, hang and enjoy.

Note: Many low functioning students attempt to mouth the materials. All materials must be non-toxic. In this project, experiencing the apple prior to the actual printing seemed to almost eliminate the inappropriate behavior. The enjoyment of the sensory involvement was continual reinforcement.

AGE: 4 +

HANDICAP: Multiply Handicapped.

Marguerite Thompson
South Metropolitan Association
Center for Adaptive Programming
Richton Square School
Richton Park

ART
(Apple Printing)

Red letter "r"
touching chin

Apple
X hand
index finger
on cheek
near mouth
twist slightly

Tree
elbows on
back of hand,
shake

ART
(Apple Prints)

OBJECTIVES: To increase eye/hand coordination. To assist in color discrimination abilities. To enhance language development.

MATERIALS: Apples, knife, tempera paint (various colors), small tins, plain paper, tape, black marker.

PROCEDURES:

1. Pour paint in small tins.
2. Cut apples in half.
3. Tape paper to table.
4. Dip apple in paint, then place on paper.
5. Let paint dry.
6. Draw an outline of an apple with a black marker.
7. Cut out paper on the marker lines.

AGE: 3-8

HANDICAP: Appropriate for most handicapped students, particularly early childhood or multi-handicapped children.

Roselyn McHatton/Janet Hoskins
Special Education Teacher Consultants
West Central Program
Springfield

ART
(Brayer Prints)

OBJECTIVES: Experience color mixing in a spontaneous way. Developing fine motor skills. Working in a group to produce a spontaneous, pleasurable product.

MATERIALS: Sheet of white or light colored kraft paper, enough to cover table or area on floor, paint smocks, finger paint in primary and secondary colors, brayers (one for each child or have children share), tile to roll paint on.

PROCEDURES:

1. Tape kraft paper to table or floor with enough space so each child can have his/her own working area.
2. Place finger paint on tiles, give each child a brayer and roll paint out.
3. Children can then roll brayer on kraft paper, overlapping colors to cover entire area.
4. Once children get started, finger paint can be applied directly to paper in blobs and then rolled out.

In addition:

Finished piece can be used in many ways--

- background on bulletin board for other work
- cover an object with
- cut out letters or designs
- used as product in itself

AGE: Young children, 3-10, depending on handicap.

HANDICAP: Appropriate for most handicapped persons.

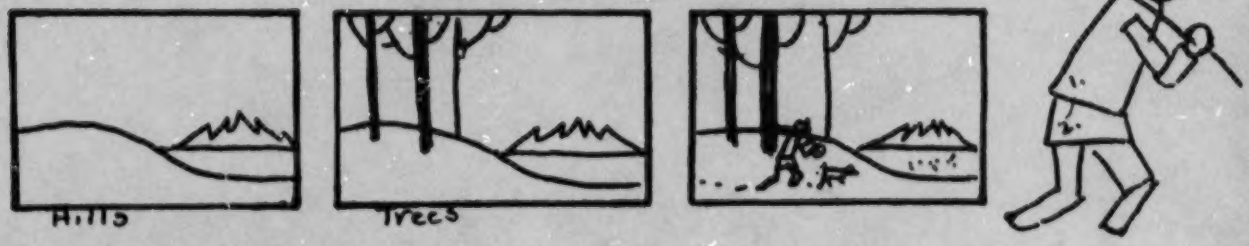
Cathy Jasinski
Art Teacher
SPEED Developmental Center
Chicago Heights

ART
(Brueghel's Hunters in the Snow)

The picture of the painting is a great motivation to this lesson. We looked at the men, the dogs, the dark black trees, the hill and all the little people on the frozen pond.

OBJECTIVES: To do a pastel picture like Pieter Bruegel. Learn to make a hill, tall trees, a hunter and a dog, and to blend three colors of pastels for the sky.

MOTIVATION: Talking about the artist, who lived over 100 years ago and whose pictures are still looked at (famous). The demonstration of how to draw: (On the blackboard.)



We discussed how people hunch down their heads into their coats when they are cold. (No neck showing.) We saw how simple it was to draw a person using <u>rectangles</u>.

MATERIALS: A black crayon, pastel sets (with black removed), 9" x 12" light colored construction paper (blue, pale green, pink or yellow), 12 x 15" dark blue, brown, or black construction paper.

PROCEDURES: Starting with the black crayon:

1. Draw hill, pond, distant mountain lines.
2. Draw three trees, making them go to top of paper and then thicken the trunks.
3. Draw a hunter (rectangles) and dog with footprints.
4. Draw small people skating on pond.

5. Select three colors of pastels: i.e., red, orange, yellow; turn the picture up-side-down and begin at the horizon line. Apply pastel to the <u>sky</u> under the horizon line, put a band of red about one inch wide. Then a band of orange under that and finish with the yellow. Blend with little finger.

6. Turn the paper right side up and color in the man and dog, pond, and purple mountains in the distance. Snow can have a little blue or purple here and there.

7. Put your name in pencil in the lower corner on FRONT.

8. When hands are clean, mount picture on dark colored paper. Four drops of glue near corners on back of picture. Hang.

EVALUATION: Good drawing, landscape, man, dog. Blending of sky, colors. Mounting neatness, no glue showing. Mounting color.

Mary J. Barr
Art Specialist
Lincoln Elementary Schools
Lincoln

ART
(Bubble Printing)

OBJECTIVES:

To provide an enjoyable and meaningful art experience that involves the leisure activity of bubble blowing. To provide a simple and direct approach to printmaking. To become aware of and learn about color mixing, shapes, size, movement, repetition, and pattern. To become aware of the variety of applications of the bubble printing process to in-life situations. To provide a sense of accomplishment in the finished product.

MATERIALS:

Liquid soap detergent
Tempera paint
Water
Straws
Paper--newsprint, manila, white drawing paper, assorted colors of construction paper, white butcher paper, others as available
Empty shallow containers--variety of sizes and shapes
Newspapers
Paper towels

PROCEDURES:

Protect working surface with newspapers.
Wear old shirt or smock.

Place color of tempera paint into shallow container, add water, and small amount of soap detergent.

Practice blowing through the straw.

Place one end of the straw into the paint and soap mixture and blow through the other end of the straw to determine if enough soap has been added in order to form the bubbles.

If the mixture seems too thick, water should be added until a desired consistency is achieved. More soap can also be added.

Blow into the mixture with the straw until bubbles appear above the edge of the container.

Hold a piece of paper in a level or horizontal position directly above the formed bubbles.

Bring the piece of paper down slowly until the bubbles are touched.

Carefully lift the paper and discover the bubble print.

Prints can be mounted or matted.

APPLICATION OF LEARNINGS: This process allows the opportunity to produce a successful print. In addition, the finished prints can be used for gift wrapping papers, bookcraft, collages, paper sculpture, and backgrounds for puppet plays, murals, and dioramas. Other art materials such as crayons, chalk, felt tip markers can be used to add color, texture, and detail to the bubble prints.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Dr. Caroline Allrutz
Art Education
Northern Illinois University
DeKalb

ART
(Ceramic Texture Tile or Bowl)

OBJECTIVES: To develop awareness to the art element of texture through utilization of the concept on clay. To make a clay slab tile or bowl. To further develop motor skills through the processes of printing and clay manipulation.

MATERIALS:
Clay
Newspaper
Rolling Pins
Various objects which display texture
(bark, leaves, styrofoam, spools, toothbrushes, etc.)

PROCEDURE:

1. Demonstrate to students how to roll the clay into a slab. Have them trim the edges of the clay so the slab is in the desired shape.

2. Demonstrate how to print various materials and objects into the clay surface in order to achieve a textured pattern. Ask the students to feel the surfaces of the objects used, observing variation from rough to smooth texture. Allow the students time to explore the textural qualities of the objects in the clay, assisting them as needed.

3. Allow the clay to dry flat to be used as a wall plaque or drape the slab of clay in or over a bowl, letting it dry into a bowl shape.

4. Fire the clay in the kiln. Paint with tempera paint of one color. Let dry. Wash tempera off under running water. This will leave a stain in the textured clay.

AGE: 5+

HANDICAP: Appropriate for Learning Disabled and Educable Mentally Handicapped.

Patricia M. Winkle
Art Specialist
Edwardsville School District
Edwardsville

ART
(Crumpled Tissue Project)

OBJECTIVE: This art project gives students an opportunity to strengthen their skill areas of fine and visual motor. The end product can also provide a tactile experience. Crumpled Tissue Project is fun to do any time of year!

MATERIALS: Art tissue paper (various colors cut into 1" squares), construction paper (1 for each child with a stencil of an object: animals, modes of transportation, seasonal figures), glue.

PROCEDURES:

1. Have each child roll art tissue paper into little balls.
2. Dot stencil with glue.
3. Place crumpled tissue paper on dots.

NOTE: To modify tissue project, paint entire stencil with a watered down glue solution to provide success for any tissue placement.

AGE: 4 +

HANDICAP: Project is appropriate for children with various handicaps dependent on level of fine motor control.

Early Childhood Staff
Laremont School
Special Education District
of Lake County
Gages Lake

ART
(Cubism Portrait Art)

OBJECTIVE: This particular art project develops the children's self-expression and self-esteem through creative movement.

MATERIALS: Construction paper (different colors), paste, scissors, drawing paper, and pencils.

PROCEDURES:

1. Draw happy or sad faces of friends, relatives, or themselves on drawing paper.

2. Cut construction paper into different shapes, using different colors of construction paper. Proceed to paste the colored cut-out shapes onto the portrait drawing, leaving a portion of the portrait showing. Complete the portrait using different cut-out shapes for the hair and face.

AGE: 8-16

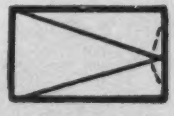
HANDICAP: Appropriate for most handicapped persons.

Annie Lois Davis
Art Design Student
University of Illinois
at Chicago Circle

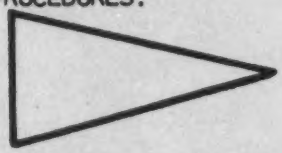
ART
(Felt Pennants)

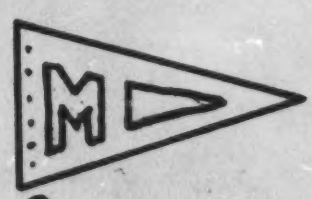
OBJECTIVES: To make a personalized pennant. To learn to use glue, scissors, yarn, punch, to thread. To learn to make tassels. To use good color combinations and to learn light and dark colors.

MATERIALS: Scissors, glue, punch, thick (jumbo) yarn, 6" x 6" squares of corrugated cardboard, wood dowels 1/4" x 36" (or sticks or slats from shades), felt squares 9" x 12" in assorted colors, cut as shown:



PROCEDURES:



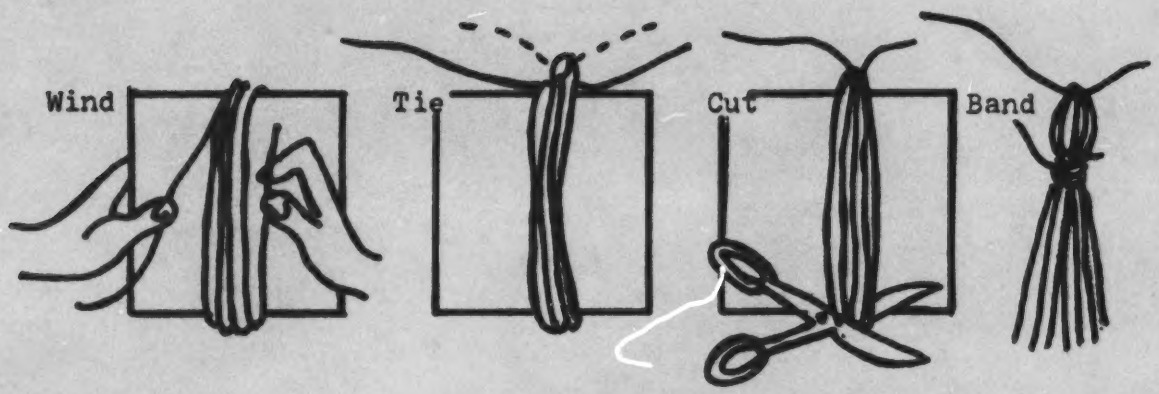


1. Have student pick one large triangle and one small triangle of felt (one in a dark color and one in a light color). Also choose a piece of jumbo yarn (cut into one-yard lengths) in a color to go well with the pennant shapes chosen.
2. From the smaller piece of felt cut letters, your initials, or design as big as possible (patterns for letters could be available).
3. Glue them carefully to the larger triangle.
4. Punch holes along the flat end of the triangle.
5. Thread the yarn through the pennant holes.
6. Slide the stick through the loops of yarn or through the holes on the felt pennant.
7. Make a tassel to put on the end of the yarn.
8. Explain to the students how to handle the pennant stick safely. They are then ready to parade around the room or down the hall, displaying their pennants. (We did this art activity during our high school winning basketball season and some of the students proceeded to make "LINCOLN" pennants. This delighted the high school students when they saw the elementary students walking home waving their red and green pennants.)

AGE: 7 +

HANDICAP: Appropriate for most handicapped persons. Cutting felt is difficult for students below the EMH Intermediate level. Pre-cut shapes or letters can be assembled by younger students.

TASSELS:



Mary J. Barr
Art Specialist
Lincoln Elementary School Dist. #27
Lincoln

ART
(Glue Contour Drawing)

OBJECTIVES:

To provide a pleasurable art experience that allows students to attain a degree of success. To present a unique approach to drawing that can involve all of the senses. To provide the opportunity to use both line, mass, and color. To create an item that can be used as a sun or air catcher for in-life situations.

MATERIALS:

White glue in a plastic squeeze bottle
Paper--white or assorted colors of tissue paper
Wax paper
Watercolor
Acrylic gloss medium
Brush
Water
Water container
Newspaper
Paper towels

PROCEDURES:

Select appropriate subject for the students to observe such as animals, fish, birds, sun, letters, numbers, plants, insects, foods, human figures, bottles, etc.

Carefully study the shape of the subject and touch all areas.

Use fingers to draw the outer shape of the subject selected.

Place newspaper on the working surface.

Cut a piece of wax paper the same size as the tissue paper selected.

Place the tissue paper on top of the wax paper.

Hold the squeeze bottle of glue in hand and trail a line of the glue onto the surface of the tissue paper creating the contour line drawing of the selected subject.

Allow the glue to dry.

When the glue dries, it will become transparent above the paper.

Have the students feel the contour drawing with their fingers.

Color may be added with watercolor. Felt tip markers may also be used for color, lines, and details.

Acrylic gloss medium is brushed over the entire surface of the contour drawing. Several coats may be added if desired. Cut the created shapes out, use a paper punch to make an opening to attach string or yarn.

Hang the completed item by a window or in an area where the air can cause it to move.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Dr. Caroline Allrutz
Art Education
Northern Illinois University
DeKalb

ART
(Hand Color Design)

OBJECTIVE: To develop eye and hand coordination. The lesson gives children the opportunity to use their hand movements in their design. They will discover that color is an adventure when using the primary and secondary colors.

MATERIALS: Crayon, white construction paper 12" x 18" and child's hand.

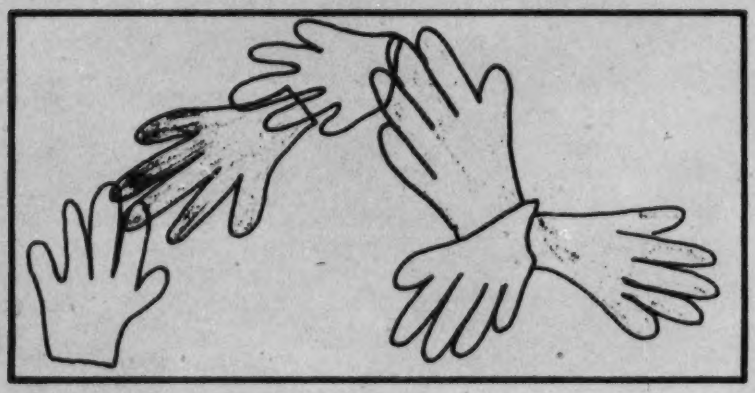
PROCEDURES:

1. Review primary colors (yellow, red, and blue) and secondary colors (green, orange, and purple).
2. "Now let us work some magic."
   a. Take out your blue crayon and make a square and color it blue.
   b. Take out your orange crayon and color right on top of your blue square.
   c. Now what do you have? (Brown)
3. Repeat a, b, and c above using:

   Orange + Red = Brown

   Yellow + Purple = Brown
4. Turn your paper over.
5. Have children draw 6 hands (3 primary colors and 3 secondary colors) each hand overlapping the last one drawn. It makes no difference which colors they start with as long as they use all 6 and only 6 colors learned so far.

AGE: 7 +



HANDICAP: Appropriate for most handicapped children. Especially good for Learning Disabilities, Educable Mentally Handicapped, Social/Emotional Disordered Children who need to have confidence in themselves to develop coordination.

Carolyn J. Kampe
Elementary Art Coordinator
Washington-McKinley School
Chicago Heights

ART
(Imaginary Flower Drawing)

OBJECTIVES: To develop awareness to design composition through the utilization of the art element of shape. To increase hand-eye coordination through successful placement of shapes in a radial design. To develop further fine motor skills through the drawing process.

MATERIALS: Markers or crayons
White drawing paper or pastel construction paper

PROCEDURES:

1. Pretend that the class is going on a trip to another planet in a spaceship. Explain the following to the students: When they arrive on the planet, they find nothing but big beautiful flowers. Each student gets to choose one flower and bring it home with them. This flower will live forever with no watering.

2. Instruct the students to draw the flower they choose, demonstrating to them how to begin with a dot in the middle of the paper. They should then gradually build on to that dot using shapes placed in a radial design around the dot. The students should continue this procedure until the flower grows very large and fills the space on the paper. They should then add a stem and leaves to the flower. The students may use as many colors as desired.

AGE: 6+

HANDICAP: Appropriate for Learning Disabled and Educable Mentally Handicapped.

Patricia M. Winkle
Art Specialist
Edwardsville School District
Edwardsville

ART
(Marble Painting)

OBJECTIVE: This art activity gives children a sense of accomplishment in creating a picture independently. Marble painting incorporates visual and auditory stimulation and can be adapted to students with various handicaps.

MATERIALS: Pan with edges (cookie sheets, cake pans, etc.), construction paper, tempera paint, marbles, apron or smock.

PROCEDURES:

1. Cut construction paper to size of pan.
2. Tape construction paper into pan.
3. Dot paper with 3 or 4 different colors of paint.
4. Place marbles into pan.
5. Have children move pan so marbles will roll over paint dots.
6. Remove from pan, lay picture on flat surface to dry.

AGE: 2 +

HANDICAP: Appropriate for most handicapped persons.

Early Childhood Staff
Laremont School
Special Education District
of Lake County
Gages Lake

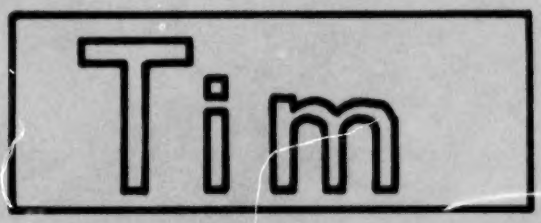
ART
(Name Collage)

OBJECTIVES: To develop recognition of child's name and letters within name, to increase fine motor skills and to improve self-concepts.

MATERIALS: Stiff paper such as poster or tag board; fill in material such as seeds, corn, Cheerios, scraps of felt or bright colored paper; paste or glue; broad tip felt markers.

PROCEDURES:

1. Black out each child's first or last name in large letters on tag board.
2. Put glue or paste on one letter at a time.
3. Fill in each letter with material selected for filling.



AGE: 3+

HANDICAP: Appropriate for most handicapped persons. Requires developing fine motor skills.

June Jameson
Kim Daniels
LaSalle County Easter Seal
Preschool
Ottawa

ART
(Nature-Print Pillows)
or
(Quilt, as a Group Project)

OBJECTIVES: This is a project that can incorporate not only a satisfying art experience, but a science lesson as well. (Leaf, nature identification.) It is a very simple process with relatively few materials.

MATERIALS: Unbleached muslin squares, 14" x 14" (pre-washed to remove sizing)

Color-tex* fabric color--(See Sax Arts and Crafts catalog, P.O. Box 2002, Dept. S.A., Milwaukee, WI.)

Electric mixer, large bowl, water--(to mix the fabric color)

Several fall leaves, pressed flat, but not too dry--(best to collect just the day before)

Large, flat paint brushes

Plastic butter dishes to hold fabric colors

PROCEDURES:

1. Mix fabric color according to directions and put each color in separate plastic butter dishes with brushes for each.
2. Paint over the textured side of leaf with fabric color.
3. Press leaf down on center of material and rub gently to insure proper print.
4. Repeat above with other leaves, other colors. (Several prints may be made on one piece of muslin; encourage over-lapping and limit colors.)
5. Hang to air-dry. Then to set color permanently, put in dryer for 5 minutes, medium heat, or iron on each side for 5 minutes.
6. Sew together with another plain square of material, stuff with polyester or cut up old nylons.

AGE: 4-98--All ages!

HANDICAP: Appropriate for most handicapped persons.

NOTE: There can be many variations to this project:

1. As a group project, limit colors of all squares, sew together when finished to make a quilt. Good for incorporating help of perhaps senior citizens to show quilting procedures. Also, quilt could then be raffled or sold as a money-making project.

2. For more capable handicapped persons, the leaf prints could be trapunto quilted before stuffing pillow.

3. Other fabric color besides Colortex* could be used; however, this was quite successful with a group of high school special education students. (We have photographs upon request.)

4. Other nature or found materials can be used for printing as well as leaves: sticks, flowers, thread spools, gears, vegetable cuts, etc.

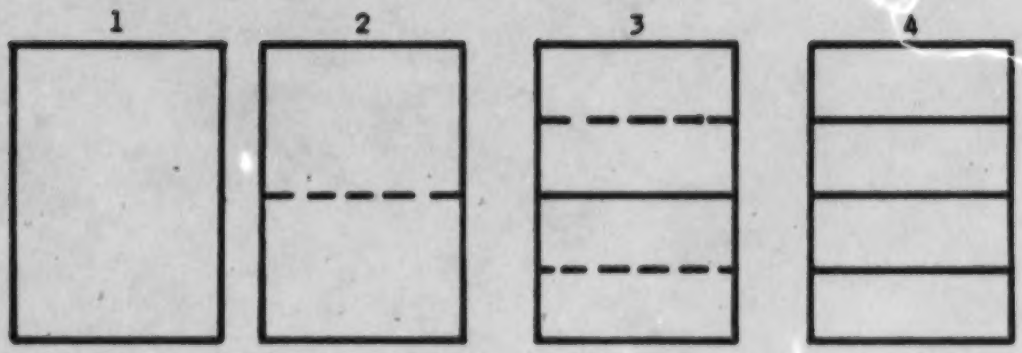
Pat Imming
Art Teacher
Highland School Dist. #5
Highland

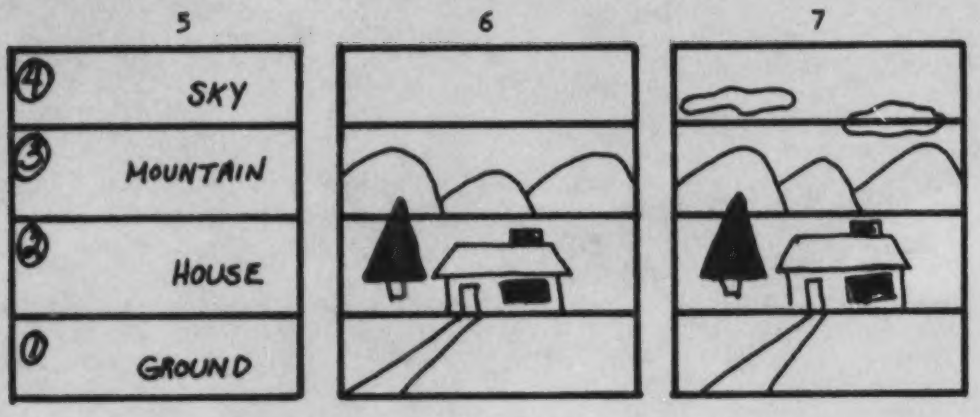
ART
(Overlapping)

OBJECTIVE: To develop hearing, seeing, and hand coordination in the students.

MATERIALS: White construction paper (12" x 18"), pencil and crayons.

PROCEDURES: Show the children how to fold the paper in half lengthwise. With pencil, lightly trace over folded line. Bring the bottom edge up to the traced line and flatten down the paper. Turn the paper back down and lightly trace over this new crease. Repeat with the top half. This procedure has divided the paper into fourths with 3 lightly traced lines. Teacher asks the children: "What part is the ground?" Be sure the children say the bottom part. The teacher should write the word "Ground" only on the sample sheet. "Which part is the house and the backyard?" The children should say the second part. "Where are the mountains?" The childrens' answer should be the third part of the picture. Then do the same for "SKY," making sure the children pick the top part.





AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

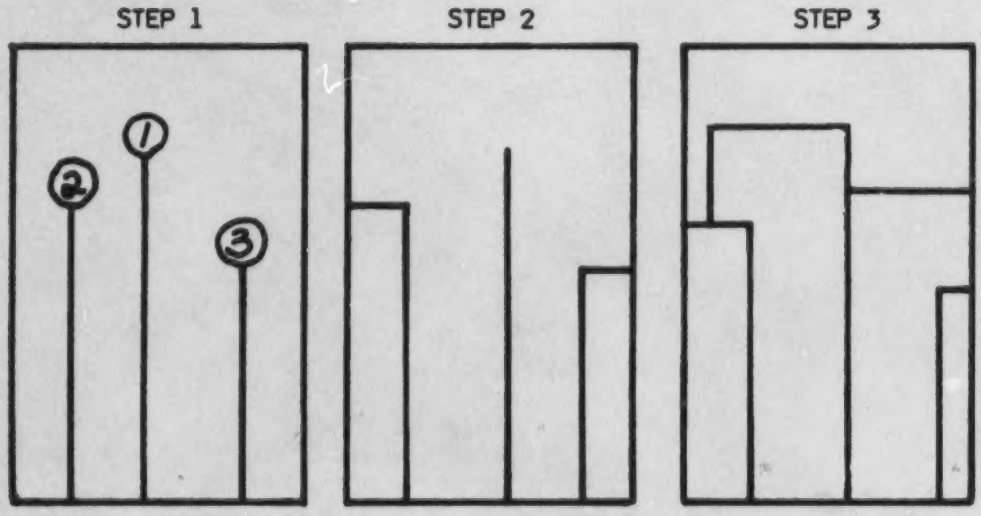
Carolyn J. Kampe
Elementary Art Coordinator
Washington-McKinley School
Chicago Heights

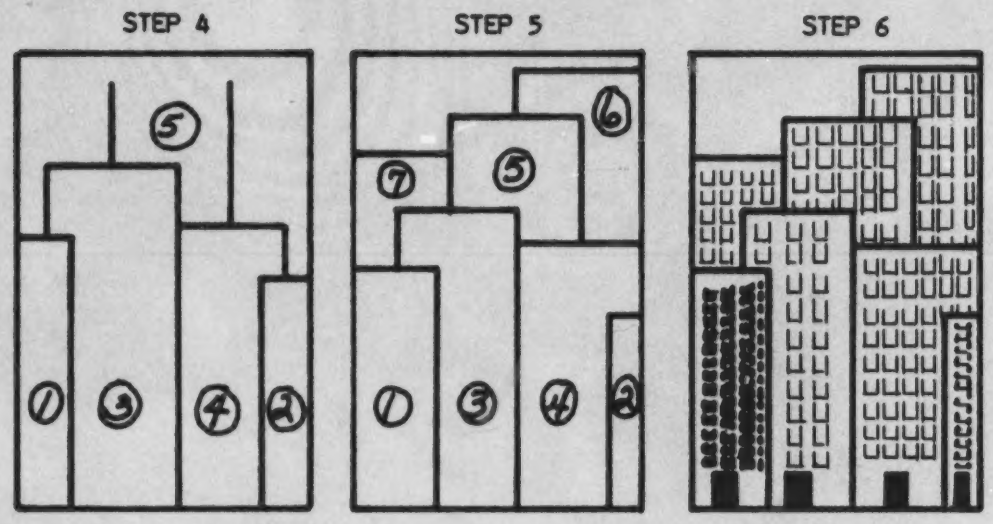
ART
(Overlapping)

OBJECTIVE: To develop hearing, seeing, and hand coordination in the students.

MATERIALS: White construction paper (9" x 12"), ruler, primary colors (yellow, red and blue crayons) and secondary colors (green, orange and purple crayons) and one black crayon, pencil, and eraser.

PROCEDURES: Use the ruler to draw all the buildings with pencil by following each step 1 through 5. Then color the buildings with the primary and secondary colors. After that, outline the buildings, windows, and doors with black crayon. Color the sky above the buildings light blue.





AGE: 7 +

HANDICAP: Appropriate for most handicapped persons.

Carolyn J. Kampe
Elementary Art Coordinator
Washington-McKinley School
Chicago Heights

ART
(Plaster Texture Plaques)

OBJECTIVES: To aid in discussion and understanding of texture. To help gain understanding of good design.

MATERIALS: Plastic bowl, clay, plaster of Paris, various textures (spools, burlap, beads, bottle caps, etc.), water color paints.

PROCEDURES:

1. Place enough clay in plastic bowl to cover the bottom and half way up the sides. Press clay in bowl.
2. Using textural objects, press them in clay hard enough to leave an impression. Cover all clay with impressions to form a pleasing design.
3. Mix plaster of Paris. (To mix: fill bucket with enough water to fill all bowls, add plaster by scoopfuls until you can see plaster on top of the water, then mix by hand until all lumps are gone.) Pour enough plaster in each bowl to cover clay.
4. After plaster has set (approximately 2 hours), you may need to pour excess water off the top. Also, press a paper clip in plaster so plaque can be hung up.
5. After plaster is hard (overnight), remove it from bowl and clean off any clay that has stuck to it.
6. Paint plaque with water colors.

AGE: 8 +

HANDICAP: Appropriate for most handicapped persons.

Cathy Jasinski
Art Teacher
SPEED Developmental Center
Chicago Heights

ART
(Puzzles)

OBJECTIVES: To teach logic, visual sequential memory and patience. Create free-time activities.

MATERIALS: Designs or pictures at least 8" x 10" in size or larger, thin cardboard, glue, scissors.

PROCEDURES:

1. Glue picture or design on cardboard.
2. On the back of the cardboard draw jig-saw puzzle designs to cover area.
3. Cut out the pieces along the lines.
4. Keep all the separate puzzles in folders.
5. Puzzles can be put together during free-time activity.

AGE: 3-15 (depending on size and intricacy of puzzles)

HANDICAP: Learning Disabled, Mild to Moderately Handicapped.

Sally J. Skridulis
LaSalle County Educational
Alliance for Special Education
Streator

ART
(Rainbow Pillows)

OBJECTIVES: To understand the art element of color by combining primary colors to create secondary color. To provide an experience of painting on wet cloth surface, and creating a third dimentional form.

MATERIALS: Two pieces of white muslin cut and sewn 1" from the edges, leaving 2" unsewn for stuffing. The muslin may be cut in shapes of triangles, circles, squares, etc. One piece of construction paper cut in the same shape. Two primary colors of liquid tempera of milk thickness, small containers for containing tempera. 1" or 1/2" flat stiff brushes for each child, Magic markers, water containers for cleaning brushes, newspapers and paper towels, 1 large container of water to dip material and paper stuffing materials--nylon stockings, plastic, etc.

PROCEDURES:

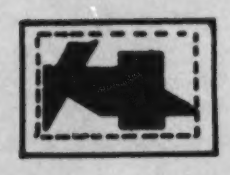
1. Show examples of pillows and discuss shapes. Note that construction paper is in the same shape and is to be used for practice before painting on the cloth.

2. Dip paper in the pan of water, drain and place on newspaper. Take a brush and using one color draw shapes and lines on the paper, noting that the flat of the brush will draw a broad flat line, the edge a thin one.

3. Do the same with the other color, allowing some of the areas to cross the first color and note change.

4. Dip muslin in the clean water and squeeze lightly. Proceed as with the paper. Demonstrate a magic marker may be used to decorate further if wished. Hang up to dry and stuff later.

5. Pillows make an attractive display hung on a bulletin board in a patchwork quilt effect.



AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.

Frances Tetreault
Art Education Department of
Art and Design
Southern Illinois University
Edwardsville

ART
(Shadow Art)

OBJECTIVES: To increase eye-hand coordination, to aid in body awareness and concepts of light and dark. To enhance social skills by working together.

MATERIALS:
A minimum of 2 students in a group.
A blank wall that needs decorating or a roll of butcher paper (preferably white).
A spotlight or sunshine reflecting off the wall.
Paint
Paint brushes
Water

PROCEDURES:
1. Place the butcher paper on the wall.
2. Have one person stand with the light behind him/her so that he/she casts a shadow onto the paper. (Students may experiment with several positions which enhances the creativity of this lesson.)
3. The other person will fill in the shadow on the paper with the paints.
4. Adapt this activity to meet your needs.

AGE: 12-21 years

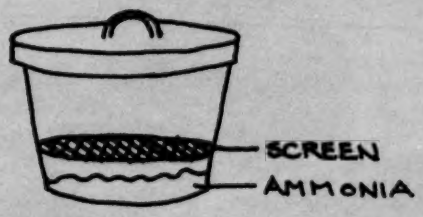
HANDICAP: Appropriate for most handicapped children. (Visually Impaired students may be excluded if they cannot distinguish the shadow.)

Susan Eimerman
Special Education Department
Waukegan West High School
Waukegan

ART
(Shadow-Grams)

OBJECTIVE: To develop a new technique for self-expression.

MATERIALS: Diazo paper (photo-sensitive paper available at most copying shops).
Bucket (plastic or enamel) with tightly fitting lid with screen two inches from bottom.



Household ammonia
Found objects, personal effects, natural materials such as small branches, flowers, leaves, milkweed fluff, etc.
Folder or newspaper
Bright light source

PROCEDURE: Place sheet of diazo paper in folder and arrange objects in a pleasing pattern on top. In a dimly lit area pull out diazo paper, yellow side up and place the arrangement on it. Carry to window or other source of bright light and allow to sit for a few minutes. The exposure time varies from a minute or less in sunlight to ten or fifteen minutes under a strong lamp. When yellow paper has turned white, remove objects and place paper in bucket with about 1 inch of ammonia in it. (Screen should keep paper dry.) CAUTION! Ammonia fumes burn eyes and nose! Teacher should handle this with young children. After 1 or 2 minutes, remove paper. If darker color is desired it may be left longer.

AGE: 3 + if teacher handles ammonia bucket.

HANDICAP: Appropriate for most handicaps.

Faye J. Townsend
Graduate Student
Illinois State University
Normal

ART
(Styrofoam Snowflakes)

OBJECTIVES: To increase eye/hand coordination. To encourage creativity. Success is immediate and rewarding.

MATERIALS: Styrofoam meat trays, woodburning iron, pie plate or holder for iron, scissors.

PROCEDURES:

1. Heat woodburning iron/placed in holder.
2. Hold styrofoam in left hand.
3. Touch lightly with woodburning iron, which melts into abstract hole.
4. Remove immediately and place iron in another area.
5. Cut out in irregular shapes for snowflakes.

AGE: Intermediate and secondary students.

HANDICAP: Appropriate for most special education students. Especially good for EMH students.

Roselyn McHatton/Janet Hoskins
Special Education Teacher Consultants
West Central Program
Springfield

ART
(T-Shirt Sculpture)

OBJECTIVE: This is a new technique of T-shirt painting and design work. This project will broaden the students imagination and stencil skill.

MATERIALS: Cotton T-shirts, acrylic paints, paint brushes, scissors, newspaper, drawing pencils, art lightweight railroad board, paint trays, water.

PROCEDURES:

1. Draw design on railroad board and cut design out. Lay railroad board stencil on top of T-shirt material, use newspaper on table top, and inside of T-shirt front, otherwise paint will show on back of T-shirt.
2. Lay design on T-shirt front.
3. Use paint tray for acrylic paints.
4. With paint brush and paint, paint over stencil design using one or more different colors.
5. Take stencil design off of T-shirt and add paint for detail addition, such as a tail for a dog or cat and other added effects.

AGE: 8-19

HANDICAP: Appropriate for Trainable Mentally Handicapped and Emotionally Disturbed.

Annie Lois Davis
Art Design Student
University of Illinois
at Chicago Circle

ART
(Tactile Collage)

OBJECTIVES: To increase tactile discrimination skills, as well as heighten fine motor abilities. Encourages creativity and exploration.

MATERIALS: Contact paper (clear), various fabric scraps, yarn, string, masking tape, scissors.

PROCEDURES:

1. Give each student a large piece of contact paper--18" x 12".
2. Tape the paper down with the sticky side up.
3. Allow the student to place the fabric scraps, yarn, and string on the paper in collage format.
4. Individually discuss the finished product.

AGE: 3 +

HANDICAP: Appropriate for most handicapped persons. Especially good for students with limited vision or spastic motor involvement.

Roselyn McHatton/Janet Hoskins
Special Education Teacher Consultants
West Central Program
Springfield

ART
(Thanksgiving Placemat)

OBJECTIVE: Students will demonstrate age-appropriate fine motor and visual motor skills by correctly drawing, cutting, and pasting to make a turkey placemat.

MATERIALS: Orange, brown, and red construction paper, crayons or colored felt-tipped markers, paste, scissors, and a pencil.

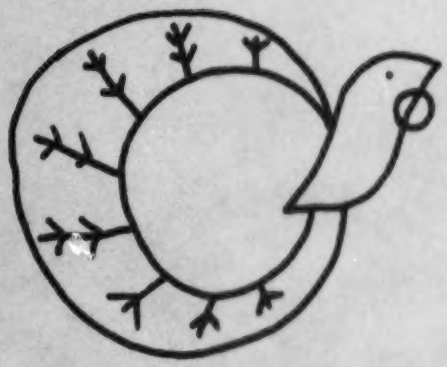
PROCEDURES:

1. Cut out a circle larger than a dinner plate from orange contruction paper.
2. Use the edge of a plate to draw a crescent shape on the paper circle. Use crayons or markers to make a feather design.
3. Using brown construction paper, cut out a head for the turkey.
4. Cut a small circle out of red construction paper.
5. Paste the red circle to the brown head and the head to the orange body. Use a black marker to make an eye.
6. Depending on the age and ability of your students, you may want to have patterns available for tracing.

* Sticks & Stones & Ice Cream Cones, by Phyllis Fiarotta, Workman Publishing Company, 1973.

AGE: 5 +

HANDICAP: Appropriate for most handicapped persons.



Cheryl De Paepe
Special Education Teacher
Hennepin Attendance Center
Hennepin

ART/CREATIVE WRITING
(Bookbinding)

OBJECTIVES: Encouragement for written communication skills through binding creative writing. Creation of a personal journal or album to stimulate self-awareness and ego development. Development of craftsmanship.

MATERIALS:
Cardboard (either flexible or rigid)
Firmly woven fabric
Decorative paper (gift wrap, marbellized paper, or printed paper)
Yarn, cord, or ribbon
White glue or rubber cement

PROCEDURES:

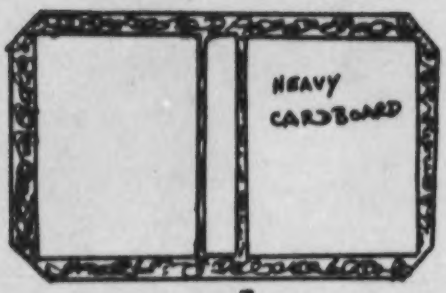
1. Cut cardboard, as shown in A if it is flexible, or if it is too heavy to be folded easily, cut separate spine piece and two pieces of equal size for front and back of the book as in B. Place cardboard on fabric, top side of fabric down. If B procedure is followed, cut a piece of fabric and glue it across the spine piece and onto the edges of the front and back pieces as shown in C. Fabric should allow a margin of at least 1/2" around each edge of the cardboard and be cut at the corners as shown in A through C.
2. Fold edges of fabric over cardboard and glue down.
3. Cut decorative paper slightly smaller than cover and glue down inside book cover so that the edges cover edges of fabric.
4. Fold as shown in E.
5. Cut pages for book slightly smaller than cover and fold in the center.
6. Insert pages in cover and tie in with ribbon, cord, or yarn as shown in F.

AGES: 6 + (With modifications for very young)

HANDICAPS: Approprite for most. Particularly good for those needing ego development and stimulation of communication.

Dr. Marilyn Newby
Art Department
Illinois State University
Normal

A.



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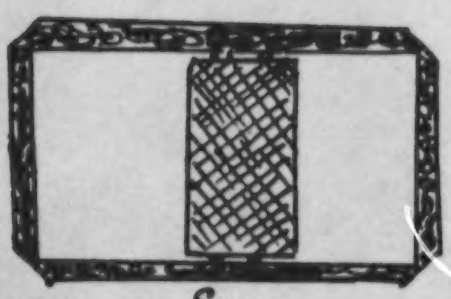

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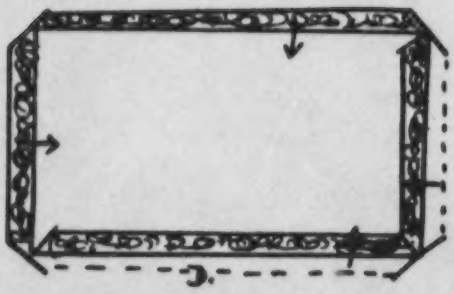

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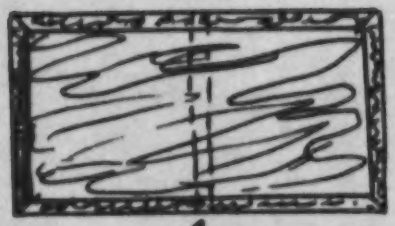


E.

FOLD

F.

ART/DRAMA
(Silver-Lined Masks)

OBJECTIVES: Development of communication through dramatization. Interrelationship of art with drama, cultural studies, folklore, mythology, etc. Self-expression.

MATERIALS:
Newspapers
Wheat paste mixture
White paper (newsprint, paper towels, etc.)
Aluminum foil
Paint
Feathers, trims, etc.

PROCEDURES:

1. Dip whole newspapers in water and mold them into form desired for mask. Additional wads of wet paper may be used to build up nose, chin, etc.

2. Cover with aluminum foil shiny side down.

3. Layer 1" paper strips dipped in wheat paste, alternating black and white strips and colored strips (comic sections) until 4 even layers are over entire surface. Add tagboard ears or other features as desired. The fourth layer should be white paper.

4. Carefully remove foil and mache and set mask aside to dry (24 hours or more as needed). Discard wet newspaper form.

5. When mask is dry, trim edges with scissors. Cut out eyes and mouth if desired and, if mask is to be worn, punch holes in sides for elastic.

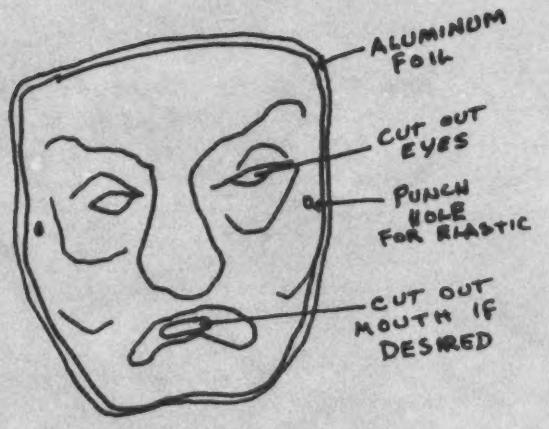
6. Paint mask with tempera or acrylic paints and add feathers, trims, etc. as desired. If tempera is to be used, add a small amount of white glue to bind the paint to the mask and provide a smoother finish when dry.

AGE: 6+ (With modifications for very young as necessary for development level)

HANDICAP: Appropriate for most. Especially good for those who need encouragement for self-expression and communication.

Dr. Marilyn Newby
Art Department
Illinois State University
Normal

PAPIER MACHE'
WET NEWSPAPERS
ALUMINUM FOIL


ALUMINUM FOIL
CUT OUT EYES
PUNCH HOLE FOR ELASTIC
CUT OUT MOUTH IF DESIRED

ART/DRAMA
(Two-Finger Puppet)

OBJECTIVES: Development of communication skills through puppetry. Encouragement of finger movement. Encourages use of hands and forearm and product stimulates verbal communication. Can also be a valuable learning aid for teachers' use.

MATERIALS:
Fabric scraps (6" square or equivalent)
Needle and thread
Two beads or buttons
Small piece of black yarn or felt
Stuffing

PROCEDURE:

1. Cut from fabric (B) two pieces for body large enough to accommodate first two fingers plus room for seam, (C) two pieces for head (profiles facing each other), and (D) two ear pieces.

2. Stitch two body pieces together wrong-side-out and turn right-side-out.

3. Stitch two head pieces wrong-side-out and turn right-side-out.

4. Stuff head with fiber fill or cotton and stitch into body in position of circle in illustration B.

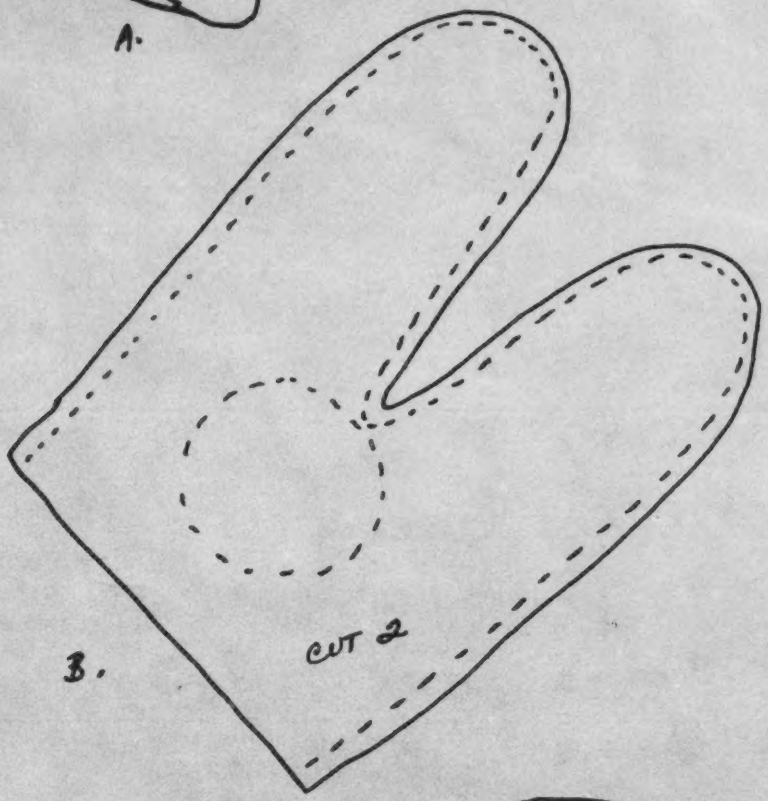
5. Stitch ears onto head, add beads, buttons, etc. for eyes and yarn or a bit of felt for a nose. Although a puppy is shown (A), almost any animal may be made similarly; invent your own.

AGE: 8+

HANDICAP: Appropriate for most handicapped persons.

Dr. Marilyn Newby
Art Department
Illinois State University
Normal

A.



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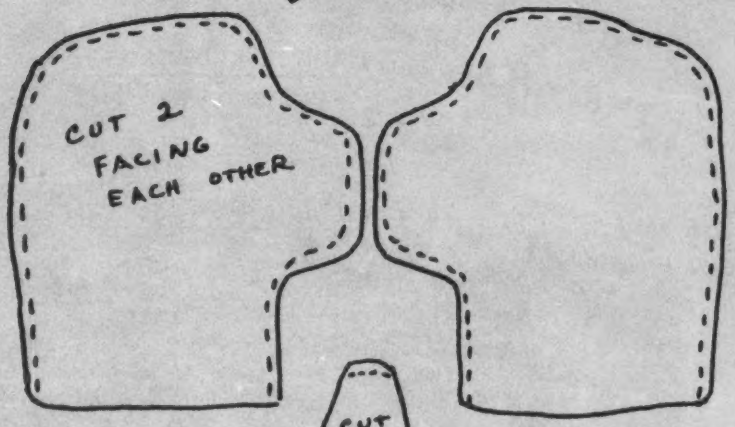

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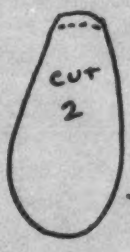


D.

ART/MOVEMENT
(Body Awareness through Art)

OBJECTIVES: To be aware of the various body parts. To be aware of one body part in relation to a connecting body part.

MATERIALS: Homemade finger paints, mirror

CONSTRUCTION OF MATERIALS:
1/2 cup dry laundry starch
1/2 cup cold water
1 1/2 cups boiling water
1/2 cup soap flakes
1 tsp. glycerine
food coloring

Mix starch and cold water in a sauce pan. Pour in the boiling water and cook over low heat until shiny. Remove from the heat and add soap and glycerine. Divide the portions and add different food coloring.

(Easy to wash off)

PROCEDURES:

1. Have the child paint body parts he or she is not aware of or is confused about. Work on one whole limb or a single body part with part(s) that connect to it (For example: If the shoulder is chosen, the neck and upper arm would also be included in the painting.) Have child look in mirror for parts (neck, shoulder, face) that he or she cannot see.

2. Child paints each part or section in a different color. For example, if painting the arm, the child would paint the upper arm blue, the lower arm red and the hand yellow. Where the parts connect, the paints would overlap and mix. The blue and red would come together at the elbow region as a purple; the red and yellow would come together at the wrist region as an orange. This is to be done on a 1-1 relationship with the teacher who will be giving the child constant feedback about his or her body parts. The wet, cool sensation of the paints also helps to make the child more aware.

3. After the parts are painted, the child should be encouraged to explore moving the painted parts. The colors accentuate the movements. The child can also watch his or her movements in a mirror.

AGE: 3 +

HANDICAP: Appropriate for the Educable and Trainable Mentally Handicapped and the Learning Disabled.

Joan Caton
The Perceptual-Motor Learning Center
Plainfield

CREATIVE DRAMATICS
(Concept Improvisation)

OBJECTIVES: To clarify student's feelings and thoughts about own values and objectives; to develop understanding of others' viewpoints; to make concrete abstract ideas otherwise unrelated directly to student.

MATERIALS: Drawing paper, writing paper, Cray-Pas or black markers, pencils. Collection of hats culled from rummage sales. (Materials are optional. Activity need not use any.)

PROCEDURES: Group should be in relaxed, "recreation time" atmosphere. Leader/teacher tells class that this is a game, calling for responses freely made to a word that will be called out by teacher. "Prime the pump" by calling out a few test words, such as "hot," "happiness," etc. Then call out a word planned for use in this exercise, such as "freedom." Students may either call out responses, write them down or draw responses as story-pictures or as color, line and form. Students then share their responses. Some will evoke a story. Singly, in couples, or in groups of three or four, students write a scenario based upon a story connected with "freedom." (Maybe a scene from history, maybe one about using the family car.) These stories can then be dramatized. If a story's author does not want to perform him/herself, the author can direct fellow-students in the dramatization. Hats can be fun and helpful to characterization.

Development: Instead of completed scenario, let students decide upon only 1) place, 2) characters, and 3) opening action. Teacher/leader will set time limit on scenes, and call out time left before bringing scene to close.

Note: In such scenes, conflict arises and is necessary to drama. It is highly valuable to students to handle conflict within the scene; class follow-up by teacher about handling disputes flows naturally and appropriately; students are not defensive and thus are open to changing inappropriate behavior.

AGE: Junior and senior high school.

HANDICAP: Emotionally Disturbed.

Marilyn Richman
Institute for Therapy through the Arts
Music Center of the North Shore
Winnetka

CREATIVE DRAMATICS
(Group Storytelling)

OBJECTIVE: To include children in the story and stimulate their imaginations.

DIRECTIONS: The teacher is the narrator and plays the part of the gardener. One child plays the wife and relays the questions of the travelers to her husband. The rest of the children play the travelers.

STORY SYNOPSIS: Once upon a time, there lived an Indian gardener whose greatest wish since early childhood was to find a way to paradise. When people explained to him that living persons could not enter the heavenly place, he would answer, "You may be right, but I must find a way to go there with my beloved ones just the way I am." One night he saw a huge animal in his garden. He ran there to chase it away, but to his great surprise he found out that the intruder was a beautiful elephant straight from heaven. He immediately pleaded with the elephant to take him, his wife, and his pet monkey to paradise. The elephant agreed, but he asked the gardener to keep it a secret. He instructed him to return to the garden at the end of the month and left.

The gardener ran home and told his wife that his dreams had finally come true. At first the wife thought that he had lost his mind and she scolded him severely. But he insisted that he was telling her nothing but the truth and she began to believe him. Although the gardener asked her to keep their forthcoming trip a secret, she proceeded to tell her friend, who told her daughter, who told her school teacher, who told her school children, etc.

Four weeks later all who heard about the trip assembled in the garden. When the elephant returned, he was very surprised about the big crowd but he didn't object. He bowed down and the gardener, with his monkey on his shoulder, grabbed hold of his tail. His wife held on to her husband's foot and the friend grabbed the wife's foot and so on.

On the long way up to paradise, the travelers began to wonder what it was like, and one after the other asked if they would find their favorite food or toy up there. The wife conveyed her friends' questions to her husband who answered them which ever way he felt about it but who got madder and madder because he did not want the elephant to get the impression that the people still had earthly wishes. When his wife finally asked if they had water-melons up in heaven he answered, "Of course, you

stupid goose!" All excited the wife asked, "Could you please tell me how big they are?" This last question made him so angry that he lost his self-control and he screamed, "They are this big!" and he showed her with his hands how big they would be. Unfortunately, this caused him to let go of the elephant's tail and the whole party tumbled back to earth. However, due to the protecting grace of the elephant, nobody got hurt. Only the monkey who had jumped on the elephant's back got to paradise.

The gardener missed him sorely and wept and lamented for days. One morning, however, the monkey returned and when the gardener asked him if he came back because he was lonely without his master, the monkey answered with a grumpy voice, "Not really, I just didn't like it in paradise. They don't have nuts there, neither do they have bananas, and I couldn't find a single watermelon."

REMARKS: I found this story in a German fairytale book. It is about five pages long and if I tell it with 15 children it takes 1/2 an hour. Needless to say, the children love to be involved and their favorite character is the angry gardener. Good luck to all who use it.

AGE GROUP: Ages 6 to 10 though appropriate for all children.

Ruthilde Kronberg
Heartland Storytelling
and Puppetry Co.
St. Louis, MO

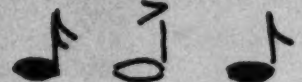
CREATIVE DRAMATICS
(Kazoo Kalls)

OBJECTIVES: To develop motor coordination through observation, listening and imitation; to learn to distinguish differences; to learn to understand nonverbal communication.

MATERIALS: A Kazoo for teacher use.
An obstruction-free room.

PROCEDURES: Game is based on traditional "Simon Says." Teacher substitutes "Playing the Kazoo" for giving a verbal direction.

Set the students in staggered horizontal rows so that each can see the teacher.

Making a noise with the Kazoo () teacher puts hands on ear. Using mime only, teacher nods encouragement until all students have hands on their heads. Repeat, using simple gestures, 4-5 times.

Teacher makes gesture, DOES NOT USE KAZOO. Some children will already understand they should not move from the last position. Teacher gestures for everyone to go back to the last position.

Verbal explanation. Teacher asks for explanation of the game from the students. Go over the rules, and begin to play.

Endless variations of movement can be tried. Game may be played competitively, with those who move when the Kazoo is not played sitting out until only one student is left. Noncompetitively, teacher points out that the Kazoo was not played, everyone assumes last posture, begin again.

Have students take turns being leader.

AGE: 5 +

HANDICAP: Appropriate for most handicapped except non-hearing.

Ruth Rootberg
Creator of "Sarah Schmelding"
the Clown
Chicago

CREATIVE DRAMATICS
("Magic Cloak")

OBJECTIVES: To provide a healthy use of fantasy; to promote constructive creative release of energy; to develop insight and sensitivity among individual students and within the group; to give teachers a fresh way of relating to students.

MATERIALS: Seven different colored inexpensive chiffon scarves sewn together and attached at their tops to a grosgrain ribbon, or a remnant of fabric gathered at the top, with ties of either ribbon or a colorful tie cut in half.

PROCEDURES: Teacher and children stand together in a circle. Each child in turn comes to the center and wears a cloak. While wearing the cloak, the child may become "whatever he/she wants to be." The child may choose one or two other students (or teacher or aide) to be a part of the fantasy. Development: Child wearing cloak may be "entitled" to give an imaginary gift to each member of the circle; the gift is pantomimed to each child in turn--the same gift. The "giver" demonstrates its use and each child to whom it is given also pantomimes its use.

AGE: 8-12

HANDICAP: Educable Mentally Handicapped, Learning Disabled, Emotionally Disturbed.

Marilyn Richman
Institute for Therapy through the Arts
Music Center of the North Shore
Winnetka

CREATIVE DRAMATICS
("What Could It Be? How Could You Use It?")

OBJECTIVES: To help students discover multiple possible uses of a single object; to develop the imagination along practical avenues; to promote attention and observation.

MATERIALS: Slender white cardboard "sticks" that form the bottom of hangers used at dry cleaning shops.

PROCEDURES:

1. Only one rod is used. Children are seated in a circle. Leader uses rod "as if" it is an object. Leader passes the rod on to the next child, after explaining the possibility of multiple uses when imagination is used. To "prime the pump," the leader may ask for some ideas from the group as whole. Each child in turn has a turn with the cardboard rod.

2. Development: Depending upon the control within the children and within the group, each child may be given a cardboard rod. As each child in turn uses his/her rod "as if" it is an object, the other children pantomime the same movements, providing a "group mirror" of each for the child initiating the original movement.

AGE: 5-10

HANDICAP: Educable Mentally Handicapped, Emotionally Disturbed, Deaf, Physically Disabled.

Marilyn Richman
Institute for Therapy through the Arts
Music Center of the North Shore
Winnetka

CREATIVE DRAMATICS/ART

OBJECTIVES: The use of creative dramatic techniques to stimulate movement to music and exploration of the environment and imagination that culminates in the creation of a painting and/or collage. Integration of art, music, and drama.

MATERIALS: Colored gels, overhead projector, varied collage materials (bits of material, buttons, shells, sparkle, glue, pictures, etc.), record or tape and appropriate equipment.

PROCEDURES:

1. Discuss favorite colors.
2. Project a series of colors on the wall. Discuss the following as each color is projected:

   Things it makes you think about
   Things it makes you want to do
   The way it makes you feel
   A place it makes you think about

3. Encourage each child to perform a pantomime concerning the above in the color of their choice.
4. Play a record or tape. (Suggested--Snowflakes Are Dancing.)
5. Move to the music with the children as though you were taking a walk in the following places:

   In the room you are in
   On the beach
   In the jungle
   On the ice
   In space
   Under water
   In a forest

6. Sit down and rest in the "forest." Replay music. Instruct children to create their own forest in their imagination--real or magic.

7. Instruct children to create a painting or collage of <u>their</u> forest in one of the following ways:

   Some part of the forest
   Something in the forest
   The whole forest
   Abstract design of the colors in the forest
   How the forest makes you feel

AGE: 9 +

HANDICAP: Appropriate for most handicapped persons.

Temmie Gilbert - Professor of Creative Dramatics
Joyce Morishita - Professor of Art
Governors State University
Park Forest South

CREATIVE DRAMATICS/CLOWNING
(Klomphopper)*

OBJECTIVES: To develop motor coordination, sharpen observation skills; to expand perception of levels of space.

MATERIALS: Obstruction free room.

PROCEDURES: All students gather at one end of the room. Teacher crosses the room, using a simple, repeated movement pattern. When the teacher is half way across the room, the rest of the group comes across, en masse, imitating the walk. When everyone has arrived at the other end, have FEEDBACK.

Feedback? Discuss what the leader did--the rhythm, how fast the walk was, how large the steps were, were the arms moving, were the legs bent, etc.

Repeat--crossing back to the other side of the room. Take turns as leader. Encourage students to look for detail in the walk--to feel the walk of the leader.

Suggested crosses:

On tip toe, short fast steps.
Backwards
Crawling
Two giant steps diagonally right. Stop. Clap hands. Two giant steps diagonally left. Stop. Clap hands. Repeat.
"Gorilla" walk.
Normal walk, with one arm dangling over the head.
Walk legs bent, arms flapping like a chicken.
Endless variety--Explore the possibilities!

AGE: 10 +

HANDICAP: Appropriate for Emotionally Disturbed, Learning Disabled, Hearing Impaired, Educationally Mentally Handicapped.

* Adapted from Richard Pearlman's Clown Workshop, Oasis Center for Human Potential, Chicago, 1979.

Ruth Rootberg
Creator of "Sarah Schmelding"
the Clown
Chicago

CREATIVE DRAMATICS/COMMUNICATION
(Imagery Motivated by Sense of Smell)

OBJECTIVES: To develop imagery by focusing on one of the senses. To develop concentration and vocabulary building skills.

MATERIALS: Three samples of selected odors in small containers; for example, vinegar (3 samples), perfume (3), and rubber (3).

PROCEDURES:

1. Children seated at desks or in circle with eyes closed. Three samples of each odor should be circulated individually and smelled at same time.

2. Children must use an adjective to describe odor. Adjectives are listed on the blackboard.

   Examples:

Vinegar	Perfume
sharp	sweet
pungent	light
sour	delicate
piercing	pretty

3. Discuss personality characteristics of people. Children select adjectives from lists that can also include personality and physical traits.

4. Children create characters suggested by traits.

   Examples:

   Vinegar
   sharp
   pungent = an old, miserly man
   sour
   piercing

   Perfume
   sweet
   light = a beautiful, young girl
   delicate
   pretty

5. Children then develop a scene around characters suggested by traits...or smells.

FOLLOW-UP: This can be an excellent stimulant for a creative writing experience in either prose or poetry.

AGE: 8 +

HANDICAP: EMH, TMH, LD, Emotionally Disturbed, students with handicapping conditions which are physical.

Eunice Joffe
Imagination Theater, Inc.
Chicago

IMPROVISATIONAL DRAMA
(Haunted House)

OBJECTIVES: This exercise will help develop imagination, creative expression, communication and listening skills, following directions, emotions, and applying a concept.

MATERIALS: A space large enough for children to move freely.

PROCEDURES:

1. Leader suggests, "We are going to visit a Haunted House." (The Haunted House becomes an area you mark off in the room verbally or physically.)

2. Leader asks for suggestions on characters or things in the Haunted House and chooses people to take those parts.
   Examples: witch, vampire, ghost, skeleton, cob-webs, squeaky door, goblins, etc.

3. Children take their places in Haunted House and freeze.

4. Choose two children to walk through the house.

5. Leader begins narrating a story.

6. Children who are watching can become sound effects, such as thunder or rain as narrator chooses.

7. Children in Haunted House respond as narrator brings them into the story.

AGE: 4 +

HANDICAP: Appropriate for all handicapping conditions. (Show pictures of characters if necessary.)

Janet Rosen
Imagination Theater, Inc.
Chicago

IMPROVISATIONAL DRAMA
(Rhythm Warm-Up)

OBJECTIVES: This exercise will help develop impulse control, attention span, awareness of sounds, articulation and voice projection, and working together as a creative unit.

MATERIALS: None.

PROCEDURES:

1. Everyone pats floor in rhythm.
2. Pick out one person's lunch.
3. Make lunch into a rhythm line.
4. Still patting floor, everyone says line in rhythm over and over, etc.
5. After first sound is going well, stop and make a second rhythm line out of someone else's lunch.
6. Split group into two groups; one group keeps first sound, the other is given the new sound.
7. Do both sounds at once, start one, get it going, then begin the other sound, keep it going until both sounds are set.
8. Pick third sound (use anything you like).
9. Split into three groups. Repeat the process of building the rhythm lines to three.
10. Enjoy the sound.

AGE: 4 +

HANDICAP: Appropriate for most handicapping conditions. If individual is non-verbal, sounds may be used in place of words. If individual does not have the use of hands, other body parts may be used to keep rhythm.

Janet Rosen
Imagination Theater, Inc.
Chicago

IMPROVISATIONAL THEATRE
(Fast/Slow/Stop)
+
Feelings

OBJECTIVES: To increase memory recall and decision making. Also very good for self-awareness of body control.

MATERIALS: Empty space - 20 feet x 20 feet (for approximately 20 to 25 people). Size of space and number of people may be adjusted to accommodate individual needs.

PROCEDURES:

1. Have everyone get in space.
2. Have everyone walk slowly, as in slow motion.
3. Leader shouts out "Stop!"
4. Talk about bumping into people.
5. Have everyone walk, building to a fast walk.
6. Go back and forth from fast to slow to stop, leader giving directions.
7. Introduce the idea of animals.
8. Pick any three: dog, cat, pig, chicken.
9. Do fast/slow, stop, but when you come to stop, add one animal name; the group is to become that animal.
10. Have another member call out the commands and you take part.

This exercise can be focused to reach several goals. An interesting one could be when introducing the animal sounds, introduce the idea of feelings in relationship to the animals. Example: happy dog, sad dog, angry dog.

AGE: 6 +

HANDICAP: Appropriate for all handicapping conditions especially profoundly and severely retarded adolescents and adults. Using it in this way will help demonstrate that they must start to take responsibilities for their own bodies and feelings.

George Crenshaw
Imagination Theater, Inc.
Chicago

IMPROVISATIONAL THEATRE
(Music Balloon)

OBJECTIVES: To develop imagination through the use of a common experience. To provide a focused stimulation activity in perceiving an idea.

MATERIALS: A deflated balloon, a record player, a record (suggested music, something by Mozart).

PROCEDURES:

1. Show a balloon without air.
2. Blow it up.
3. Pass it around.
4. Leader asks everyone to imagine that they are a balloon that hasn't been blown up yet.
5. Leader now points out that there is an air spigot between each person's feet.
6. Leader walks around to check that all balloons are secured.
7. Leader then turns on air slowly.
8. The balloons now begin to grow.
9. When they are big enough, leader turns off air.
10. Leader ties off balloons so they may float around.
11. As they float, play some music.
12. Leader now does a narrative based on almost anything (color, weather, feeling).
13. Leader narrates balloons back to their original place.
14. Balloons are told that their air is about to start to slowly go out.
15. As this happens, the balloons very slowly drift to floor. Music should be playing all that time. (Note: Different music can be used at different times.)

16. Talk about what happens, what did it feel like, sound like, what did you see, was your balloon a color?

This exercise requires a constant narration by the leader in a soft, gentle, yet exciting voice.

AGE: 7-12

HANDICAP: Appropriate for most handicapping conditions. Especially good for physically handicapped persons who need to exercise legs, feet, and arms.

George Crenshaw
Imagination Theater, Inc.
Chicago

DANCE
(Movement and Rhythm in a Warm-up Dance)

OBJECTIVES: To increase motor skills and understanding of rhythm and body space through a short dance that stresses energy, motion, and group interaction.

MATERIALS: Record Player, Album--Charlie Daniels Band, "Fire on the Mountain"--song: "The South's Gonna Do It Again," EPIC Records.

PROCEDURES:

1. Formation--stagger line facing front of room, instructor with back to group to learn, then move to a circle.

2. Steps--

   a. Grapevine
      Cross right foot over and in front of left
      Step left
      Cross right foot behind left
      Step left
      Repeat for 8 counts
      Reverse direction--8 counts

   b. Walk/Clap Sequence
      Walk forward 4
      Clap 4
      Walk backward 4
      Clap 4

   c. Repeat the First Two Steps

   d. Kick Sequence
      Step right, close left
      Step right, kick left
      Clap 4

   e. Repeat from the Beginning

Teach each step slowly and without music until the dancers are up to tempo, then add music. Slowly add steps in sequence until they can repeat the dance through the entire song.

AGE: 6 +

HANDICAP: Appropriate for Learning Disabled, Emotionally Disturbed, Educable Mentally Handicapped, and some Trainable Mentally Handicapped.

Cynthia Kirwan
South Suburban Special Recreation Association
Park Forest

DANCE
(The Shoemaker's Dance)

COMMENT: The essence of folk dancing is that all participants perform a specific pattern of movements to an established rhythm. Many persons who have orthopedic disabilities are unable to move in unison with others.

OBJECTIVE: To adapt "The Shoemaker's Dance" so that a group of primary age children with a variety of locomotor limitations can dance together.

PROCEDURE: Teach words of the song for the dance and tell children how shoes were made long ago by a man sewing and nailing them together in his own little shop.

Give each child a large box that he/she can color and make into his/her own shop.

Children form a single circle and each child's shop is placed at a spot away from the circle (for exact location, see description below).

Teach the dance.

Regular Dance	Adaptations for Handicapped
Formation--Children stand in a single circle.	Each child stands, sits, or kneels in a single circle depending on his/her mode of locomotion.
1st Phrase	
Children move hands and arms to act out words of song-- Wind, wind, wind the thread " " " " " Pull, pull and Pound, pound, pound.	Same actions.
Repeat above once.	
2nd Phrase	
All children join hands and slide 16 steps counter clockwise.	Each child goes to sell his/her shoes by moving in his/her best way (crawl, creep, wheelchair, walk) to the store which has been placed at a distance that can be traveled to in 16 beats and return to his/her place in the circle in the second 16 beats.
Reverse direction and slide 16 steps clockwise.	
Repeat entire dance two times.	

NOTE: "The Shoemaker's Dance" (Denmark) is included in the Victor 45-6171 and Folkraft 1187 recordings.

AGE: 6-9

HANDICAP: Orthopedic

Edna Engberg
Metcalf Laboratory School
Illinois State University
Normal

DANCE/MOVEMENT
(Sculptures in Movement)

OBJECTIVES: To develop kinesthetic awareness of movement qualities and tension levels in the body, in order to assist in the release of these tensions. To develop nonverbal communication and interaction skills between two or more individuals. To foster group cohesion, mutual trust and ability to work together cooperatively. To understand arts as process-oriented activities.

MATERIALS: Record player.

Appropriate selection of music, approximately 3-5 minutes in length. (Suggested that music be of a lyrical, flowing quality and may be classical, contemporary or popular in nature).

An appropriate large, open and unobstructed space, allowing each individual an opportunity to move freely in the environment.

PROCEDURES: STAGE I - Awareness, Self-initiation

1. Instruct individuals that on the word "rest" or "pause", that they will rest the body in whatever position it is at that given moment.

2. Begin by asking each individual to move his/her hand, including fingers and thumbs, with the music. At several times, interject the "rest" or "pause" instruction. Resume by asking each individual to "begin moving again" (only the body part being focused on).

3. Gradually, instruct the participants to extend the movement into the arm, elbow, shoulder, neck, head and whole upper body. Continue to use "rest" or "pause" and "begin moving again" as instructions. (It is essential that "rest" or "pause" be used instead of "freeze." "Rest" or "pause" imply movement in a rested or paused, still state, as opposed to a frozen or tension-filled state).

4. Each time the participants are in the "rest" or "pause" state, ask some questions for them to reflect on. They may choose to respond verbally or not. Examples: Do you notice tension in your body? What is tension? (May require your explanation) What position is your body in? Does it feel comfortable? How are you relating to others in space?

5. Now suggest that participants begin to move their toes with the music, extending the movement into their ankles, legs, knees, hips and whole lower body. Interject the "rest" or "pause' and "begin moving again" instructions.

6. Finally, ask the participants to move their entire bodies with the music.

STAGE II - Self-Other Interaction

1. Select partners.

2. One person becomes an artist, and the other, his/her clay. The artist will form the human clay into a sculpture.

3. "The artist" manipulates and forms the hands, arms, elbows, shoulders, neck, head, toes, feet, legs, knees, hips, entire body of the "clay" that she/he is working with. This forming is the giving of expression to an art medium. "The artist" is forming human (as clay) and creating a living sculpture.

4. "The clay" must allow him/herself to be moved and sculpted by "the artist." The clay does not particularly help or hinder the artist in this process. The clay does not initiate moving, giggling or talking. (Exception: If there is too much tension in the body, this should be relayed to the artist). It should be stressed that the artist must be careful with the clay.

5. The artist is given the length of an appropriate selection of music, 3-5 minutes, to complete this process of forming, creating and sculpting.

6. In the last few moments of the music, an instruction is given to the artist to stand back from his/her work of art, walk around it, examine it. Finally, he/she should refine facial and gestural expressions. This is done by adding frowns, smiles, high brows, etc. She/he should also refine the focus and direction of the eyes, tilt of the head, body parts and movement.

7. With the music finished, sculptures must be complete. The artist is asked to reflect on his/her sculpture, and then walk around the room to observe other artists' sculptures.

8. "The sculpture" is instructed to make any slight adjustments in the body to relieve any particular body tensions, without drastically changing the general form of the sculpture.

9. The artist and sculpture are to observe this changed form.

10. The sculpture is instructed to return from its present state as a work of art, to its raw form of clay, as the art medium (before sculpting began).

11. Discussion of this process and experience between the artist and clay.

12. Switch artist and clay roles. The artist becomes the art medium (clay). The art medium (clay) becomes the artist.

13. Follow same procedures 1-11 of STAGE II.

14. Group discussion of art process, communication in art, nonverbal communication, trust levels, ability to allow others to touch and move our bodies, etc.

STAGE III - Group Interaction

1. Select 1, 2, or 3 artists. The other participants will be clay.

2. The artists must work cooperatively to sculpt the entire group into a single group sculpture.

3. Same instructions apply from STAGE II.

4. The artists will have only the length of a musical selection (3-5 minutes) to complete the sculpture, including the refining of facial and gestural expressions.

5. The artists then sculpt themselves, becoming part of the group sculpture that they created.

6. The entire group sculpture begins to move (locomotor or non-locomotor movement) as the sculpture comes to life in movement.

7. Discussion.

STAGE IV - Spontaneous Group Sculpture

1. Everyone is the artist.
   Everyone is the art medium (clay).

2. Individuals sculpt themselves into a single group sculpture.

3. The group sculpture begins to then move and live, functioning as an interdependent unit.

4. Discussion.

HINTS:

1. Rules:

   a. Be safe to yourself and safe to others.
   b. When forming the group sculpture, the artist must respect the individuals being sculpted. It is important, in joining two or more individuals together in the sculpture, to get permission from each person to do so. (Some individuals may not want to touch each other.)

2. Active teacher participation is encouraged.

3. This activity may be done without music, if it is not available.

AGE: 4+ (all ages, including adults)

HANDICAP: Appropriate for most handicapped children, as well as nonhandicapped children. Appropriate for mainstreamed situations. Appropriate for individuals of differing handicaps who are in the same group. This activity has been implemented by the author with primarily upper elementary and all secondary levels of mentally retarded individuals. It has also been a successful way of working with the Emotionally Disturbed, Physically Disabled and most other handicapped individuals.

William C. Freeman
Movement Therapist and Specialist
Arts with Exceptional Individuals
Mission, Kansas.

DANCE/MOVEMENT
(Slow Motion Fighting)

OBJECTIVES: To provide opportunities for participants to experience and observe slow movement, body tensions, and interactions with others. To provide opportunities for individuals to express aggressiveness in an appropriate, controlled and safe way.

MATERIALS: Record player.

Appropriate selection of classical music, e.g., "Fantasia on Greensleeves".

PROCEDURES:

1. Rules:

   a. No touching or talking in this fight.
   b. All movement must be in slow motion.
   c. Mime a punch, fake a fall. If a punch (kick, elbow, etc.) is "thrown" in slow motion, the person receiving the punch must physically respond in slow motion to being punched (kicked, elbowed, etc.) by falling, going off balance, etc. Again, NO TOUCHING occurs in this process.

2. Allow the fight to occur. Equal and active teacher participation is encouraged (and the children will actively respond to this).

3. The resolution of the fight may be used as a transition to a relaxation activity. Once you have been "hit" in slow motion, you must fall down in slow motion, until you are on your back with your entire body relaxed.

HINT: It may be necessary to re-inforce that ALL MOVEMENT MUST BE IN SLOW MOTION. Cite TV sports "re-plays" as examples of slow motion movement.

AGE: 5+ (All ages, including adults. Works particularly well with adolescents.)

HANDICAP: Appropriate for most handicapped children, as well as nonhandicapped children. Appropriate for mainstreamed situations. Appropriate for individuals of differing handicaps who are in the same group. This activity has been implemented by the author with primarily upper elementary and all secondary levels of mentally retarded individuals. It has also been a successful way of working with the Emotionally Disturbed, Physically Disabled and most other handicapped individuals.

William C. Freeman
Movement Therapist and Specialist
Arts with Exceptional Individuals
Mission, Kansas

MOVEMENT
(Add a Movement)

OBJECTIVE: Through a game called "Add a Movement" children develop skills of motor memory and ability to recall sequence. The game "Add a Movement" can be effectively used with 10 to 25 children.

MATERIALS: A hand drum and a beater. (Optional: a tape recorder--cassette--and a cassette of music with a rock beat.)

SPACE: A large room cleared of desks--can be a regular classroom with desks pushed back--or a lunch room or a small gym. (Too large a space is not good.)

PROCEDURES: Children stand in a circle. Teacher asks one child to move one body part. It may be a small movement or large movement of any body part. Wait until a child makes a movement. Ask child to repeat movement. Ask all the other children to "mirror" that movement by repeating it four times exactly like the child who initiated the movement.

FOR EXAMPLE: If a child claps his/her hands--EVERYONE repeats four hand claps: CLAP CLAP CLAP CLAP. Ask another child to move a different body part in a different way. FOR EXAMPLE: A stomp would be repeated--STOMP STOMP STOMP STOMP. Go back to the first movement of clapping. All the children will then CLAP CLAP CLAP CLAP, followed by four STOMPS, etc.

The task continues with different children adding their movements. It is important for the teacher to encourage the children to discover different body parts they can move in ways that are different from the other movements.

After "collecting" about 8 movements, repeat the movement sequence in beats of four several times until the children remember them. Many things will help the children "remember" the movements: the connection between the movement and the child who contributed it, the progression of the movements themselves (clap, to stomp, to twist, to jump, etc.)--which develops and reinforces motor memory.

After the children can all remember and repeat the sequence of movements, a piece of music with a definite beat can be played. The children then repeat the sequence of movements (repeating each movement four times CLAP CLAP CLAP CLAP--STOMP STOMP STOMP STOMP) to the beat of the music. Coordinating the body movements to the musical beat adds a listening dimension to the "Add a Movement" game. Children should repeat the cycle of movements several times to the music.

After the children have had experience adding their movements to music, they should experiment with changing the quality of their movements. Each movement can be made larger or smaller, faster or slower (changing the TIME of the movement). Movements can be extended high or low, behind, to the side, therefore exploring different levels and space.

At this point, children can move around the space moving individually to the music but still using the "vocabulary" of collected movements they learned sequentially. Now, however, they are adding level, direction, changes in tempo. They can also "dance" the sequence in pairs, having "choreographed" a movement sequence to music. At this point, children should be encouraged to change the movement, explore and experiment.

AGE: Elementary, middle school, high school

HANDICAP: Excellent for Learning Disabled, Mildly Retarded, Behaviorally Disturbed.

Lynn Rubright
Coordinator, Project TELL
Kirkwood Schools
Kirkwood, MO

MOVEMENT
(Freedom of Movement)

OBJECTIVES: To develop rhythm, laterality, differentiation; to foster freedom of movement and crossing of midline; to aid in the establishment of eye contact and ocular pursuit.

MATERIALS: Tongue depressors, three to four feet of tinsel garland of various colors, flashlights. Attach garland securely to tongue depressors.

PROCEDURES:

1. Students may sit, stand, walk, dance, etc. while waving one or more tinsel sticks to music accompaniment. Change hands occasionally.

2. Teacher may find it necessary to physically aid the student to develop smooth movement, cross midline, and avoid stereotyped gestures.

3. Vary music from very slow to very fast; soft to loud.

4. In a darkened room, shine flashlight on tinsel, held by teacher. Encourage student to make eye contact with garland. Move tinsel slowly to rhythm while child follows it with his eyes.

AGE: 5 to adult

HANDICAP: Appropriate for Severely and Profoundly Mentally Handicapped.

Joan Critelli
Special Education Teacher
SPEED Developmental Center
Chicago Heights

MOVEMENT/DANCE
(Making Shapes)

OBJECTIVES: To listen. To develop good body image. To learn body parts.

PROCEDURES: Children sitting on floor in circle. (May want to use carpet squares to "define" space.)

Teacher says: "Listen carefully. Can you make a shape with two hands and two feet touching the floor?" (May need to demonstrate or model.)

Offer appropriate reinforcement, i.e., "Look at John's shape. And Sue is different."

"Who can make a shape with two elbows, one knee, and one foot on the floor? Or two hands, your head, and two feet? Or only your back on the floor, or only your stomach on the floor?"

The possibilities are almost endless. Look for variety. May also use this activity to challenge balance.

AGE: 3 to 21

HANDICAP: TMH, EMH, BD, LD, Blind, or Deaf with good language development.

Char Slezak
DuPage/West Cook Regional Special
Education Association
Lombard

MOVEMENT/DANCE
(Stop and Go)

OBJECTIVES: To develop listening skills while developing impulse control. To learn stop and go (moving vs. not moving). To have fun.

MATERIALS: Record with a good beat for running. (I use Bruce King's, "Creative Movement for Preschool Children," an S&R record.)

PROCEDURES: While children are sitting on the floor in a circle, explain the activity and demonstrate:

"When you hear the music, run around the circle. When the music stops, you stop."

At first you may need to hold the child's hand. Each child gets a turn to "go-stop-go-stop, etc." When the group learns the "rules" of the activity, you may try everyone all at once. Stand up and listen when you hear the music--Go, when the music stops--you STOP! (See who can stop and be still the longest. Or who stops as soon as the music does.)

On the Bruce King record, the music for running is very different from jumping.

Switch the music and say: "Listen, is it jumping music or running music? If it's jumping music, JUMP, etc. You need to listen!"

AGE: 3 to 21

HANDICAP: TMH, EMH, LD, BD, Blind, Moderately Hard of Hearing, Physically Handicapped (if in wheelchairs, have extra people to push chairs).

Char Slezak
DuPage/West Cook Regional Special
Education Association
Lombard

MOVEMENT/DANCE
(Tap, Tap, Tap, Tap Your Toes, Etc.)

OBJECTIVES: To develop a good body image. To begin to develop kinesthetic sense. To have fun.

MATERIALS: Music with a steady beat, as Carde King's, "Jazzman" for older students, or nursery rhymes for younger students.

PROCEDURES:

1. Have children/adults take off shoes and socks and place them off to the side.

2. Form a circle and sit down. (You may want to use carpet squares already in a circle.)

3. Stretch feet out (long sit).

Teacher asks: "Can you tap your toes?" Use your voice to set a rhythm, i.e., Tap, tap, tap, tap your toes... Tap, tap, tap, tap your toes...Tap, tap, tap, tap your toes...STOP!

"Can you tap your knees?" Tap, tap, tap your knees, etc. Go through body parts: toes, knees, tummy, back, shoulders, head.

Vary the rhythm. Try to do toes, knees, tummy, back, shoulders, head--one tap each.

To slow down rhythm, change to rub--control by speed of voice:

LOUDLY say: Rub, rub, rub, or SOFTLY say: Rrruub

RUB LEGS, RUB ARMS--Get children to vocalize.

AGE: 3 to 21

HANDICAP: BD, EMH, TMH, S/P with adult assistance. Very good with Blind, Physically Handicapped (some may need to be positioned appropriately and facilitated into movements).

Char Slezak
DuPage/West Cook Regional Special
Education Association
Lombard

MOVEMENT/MUSIC
(Body Response to Music)

OBJECTIVES: To be able to start and stop body movements. To be able to change the speed of body movement in response to different tempo music. To increase awareness of body potential.

MATERIALS: Drum, simple rhythm instruments, piano.

PROCEDURES:

1. Begin with start-stop movement. Children move one body part (hand, arm, head, finger, etc.) while the drum is beating or the piano is being played. They must stop moving when the music stops; start when the music starts again. (At first, let them do any type of movement. Eventually, have them do start-stop while doing fast, medium and slow movements. Teacher tells them how to move, and music tempo is changed accordingly.)

2. Next, have them do start-stop while walking. Running, rolling, hopping, etc. are then included. Again, the teacher tells them how to move (fast, medium or slow) and adjusts the music to how the children are moving.

3. Finally, the children will listen to different tempos. They decide how to move. If the tempo is fast, they are to move fast; if it's slow, they will move more slowly. They are not required to move exactly with the beat--just show contrasting movements. The children should experiment not only with the total body moving through space but also with individual body parts (arms, legs, fingers, head, eyelids, etc.)

AGE: 5-21

HANDICAP: Appropriate for most handicapped persons.

Joan Caton
The Perceptual-Motor Learning Center
Plainfield

MUSIC
(Beginning Harmonica for All)

OBJECTIVES: To improve breath control, to follow directions, to learn to play a simple instrument, to care for equipment.

MATERIALS: One C harmonica for each member of the class. You may accompany students on the harmonica, piano, or guitar. You may want to purchase a simple harmonica book, such as Mel Bay's Fun With the Harmonica.

PROCEDURES:

1. Demonstrate proper care of instrument, especially shaking the instrument dry before replacing in the box. Students must play the harmonica with numbers up.
2. Show students, then ask them to play high, low, from high to low, from low to high.
3. Now ask students to blow out (forced exhale) on a certain number (5, 1, 10, etc.).
4. Blow in and out on a certain number. Students do it. Stop and rest to prevent dizziness.
5. Make a chart showing numbers of the holes students must blow to play a tune (such as "Row Your Boat"). Used red numbers for blowing out, black numbers for pulling in.
6. Turn the harmonicas over and shake them until they feel cool (they're dry inside). Replace in the box.

AGE: 13-21

HANDICAP: Appropriate for most handicapped children.

Betty Krebs, RMT
Music Instructor
SPEED Developmental Center
Chicago Heights

MUSIC
(Playing the Harmonica)

OBJECTIVES: To refine left to right eye movements, using breathing patterns, and to foster a healthy self-concept.

MATERIALS: A Marine Band M. Hohner Harmonica for each student, Scale of C, ten notes.

PROCEDURES:

1. Students practice blowing out (o) and drawing in (i) without harmonicas and then with harmonicas, until they become proficient at that.

2. Then they become familiar with the numbers on the harmonica, especially #4, 5, and 6.

3. Practice "Skip to My Lou" by following directions written on the chalkboard:

(1) o o o o o o o o
5 5 4 4 5 5 5 6 -----
Lost my pardner what will I do?

(2) i i i i i i i i
4 4 3 3 4 4 4 5 -----
Lost my pardner, what will I do?

(3) o o o o o o o o
5 5 4 4 5 5 5 6 -----
Lost my pardner what will I do?

(4) i o i o i o o
4 5 5 5 4 4 4
Skip to my Lou, my darling.

CHORUS

(1) o o o o o o ---
5 4 5 5 5 6
Skip Skip Skip to my Lou--

(2) i i i i i ---
4 3 4 4 4 6
Skip Skip Skip to my Lou--

(3)
```
o          o          o  o  o  o ---
5          4          5  5  5  6 ---
Skip       Skip       Skip to my Lou--
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(4)
```
i  o  i  o  i  o  o
4  5  5  5  4  4  4 ----
Skip to my Lou, my darling.
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AGE: 10-12

HANDICAP: EMH, LD, EH and BD

Cecelia Revell
IEMH Teacher
Central School
Ottawa

MUSIC
(Beginning Recorders for All)

OBJECTIVES: To improve fine motor skills, breath control, listening skills, care of equipment.

MATERIALS: Recorders (may substitute song flutes, etc.) for each member of the class. Accompany songs on the piano, guitar, autoharp or Orff mallet instruments.

PROCEDURES: Caution: Proceed to the next step only when students are comfortable.

1. Demonstrate proper care of the instrument, how to hold the recorder. Insist that the left hand be on top.

2. Begin with a song that requires no holes to be covered. Teach a song such as "Down by the Station." Students play gently on "toot, toot." Give each student a chance to play individually as the class sings.

3. Teach another simple phrase of a song, such as three repeated tones with thumb and pointer for "Jingle Bells."

4. Encourage a long sustained tone by playing B (B D# F#) and E minor (EGB) chords on the piano while student sustains B.

5. Continue by adding one new note at a time.

6. Students shake out or clean instrument before putting away in the case (mouthpiece down) returning to proper storage area.

AGE: 9-21

HANDICAP: Appropriate for most mild and moderate handicapping conditions.

Betty Krebs, RMT
Music Instructor
SPEED Developmental Center
Chicago Heights

MUSIC
(Kazoos for All)

OBJECTIVES: To encourage verbalization, provide a group social experience, to learn how to take care of equipment, to encourage singing on pitch. Higher functioning students use this as a pre-band experience.

MATERIALS: A kazoo for each student and the teacher. A clean comb with waxed paper covering it may be substituted. Label each instrument with student names. Place in sandwich bags and close.

PROCEDURES:

1. Give each student an instrument. Show or explain how to open the bag, get the instrument, keep the bag for later use.

2. Teacher models humming in instrument to make sounds. Students must repeat what they hear. Require high functioning or older students to echo a short phrase in pitch or rhythm (not both at first). Lower functioning or younger are praised for making sounds. Say "doo-doo" into the kazoo holding and placing instrument in the mouth.

3. Ask students to shake their instruments free of the moisture before replacing them in the bags.

AGE: Primary aged or severely handicapped students.

HANDICAP: Appropriate for most handicapped students.

Betty Krebs, RMT
Music Instructor
SPEED Developmental Center
Chicago Heights

MUSIC
(Circle-Game for Self-Ego Development)

OBJECTIVES: A self-perpetuating circle game through which the child experiences socialization and ego-development through the action of being chosen to be PUNCHINELLO who leads the remaining children in a specific action. Secondary objective is development of the singing voice through the very limited range melody line. Singing the song four verses for each child allows the educational advantage of repetition and learning to occur.

MATERIALS: THE "PUNCHINELLO" SONG

PROCEDURES: Form a circle, all facing the center. Choose a child to be PUNCHINELLO (for a boy) or PUNCHINELLA (for a girl). That child then creates an "action" during the second verse (What can you do?) which is repeated continuously during the third verse with all participating (we'll do it too!). Then, a NEW child is chosen by the center child during the fourth verse (who will you choose?) and the game/song begins again.

Before the very first action begins, it is proper to discuss the great variety of actions that can occur during verses two and three. Remember, the child in the center is ALWAYS CORRECT!

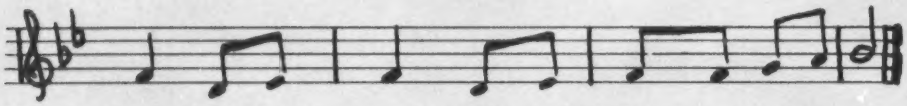
(Suggestions: Jumping jack motions
Touching toes
Snapping fingers
Hand clap followed by patchen
Skipping in a tiny circle
Knee bends
(Etc.)
(But everything must be in RHYTHM!)

1. HO! There you are, PUNCH-I NEL-LO funny fel - low! (or lady)

2. What can you do? PUNCH-I NEL-LO funny fel - low! (or lady)

3. We'll do it too! PUNCH-I NEL-LO funny fel - low! (or lady)

4. Who will you choose? PUNCH-I NEL-LO funny fel - low! (or lady)



1. HO! There you are, PUNCH-I NEL-LO funny do!
2. What can you do? PUNCH-I NEL-LO funny do!
3. We'll do it too! PUNCH-I NEL-LO funny do!
4. Who will you choose? PUNCH-I NEL-LO funny do!

EMBELLISHMENTS: The infinite variety of actions makes this traditional activity-song-game so desirable.

When a boy is in the middle use "fellow."
When a girl is in the middle use "lady."

During the fourth verse, the child in the middle selects someone from the circle (decision making, socialization, and ego-strength enhancement) takes both hands and "swings" that individual into the middle, completing this entire action BEFORE beginning with verse one again...Be sure to COMPLETE the fourth verse before verse one begins. The musical line dictates in this song-game.

AGE: 6 +

HANDICAP: EMH/LD, Deaf/Socially Maladjusted.

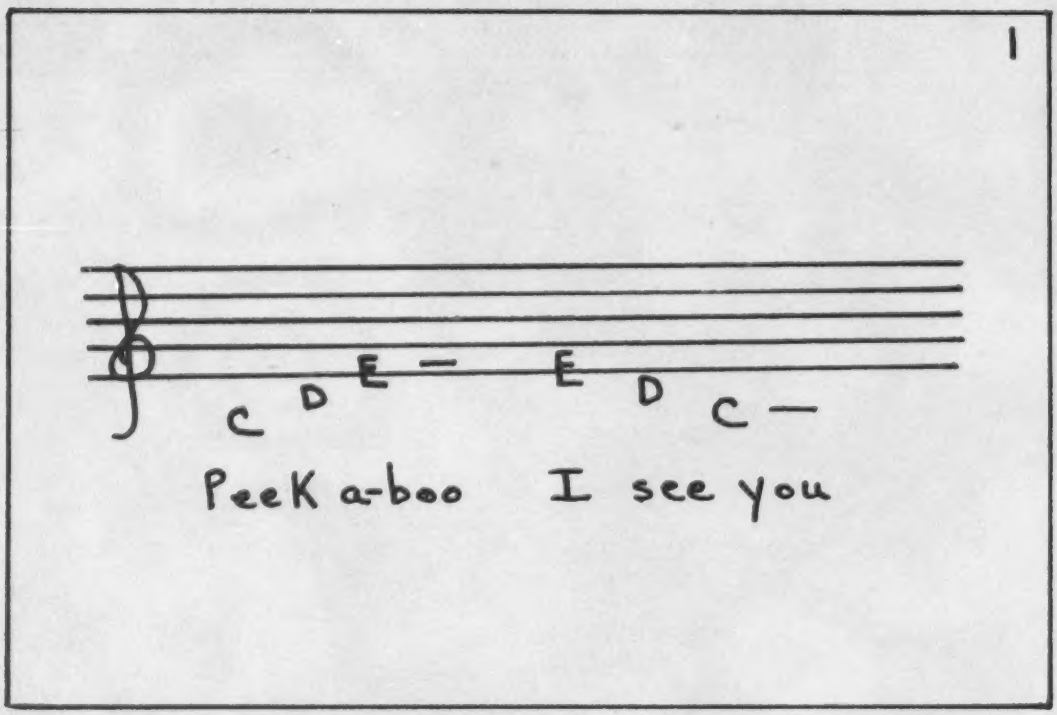
Dr. Paul E. Rosene
Music Therapy Division
Illinois State University
Normal

MUSIC
(Facilitating Music Reading)

OBJECTIVES: To provide success for students beginning to read music notation. To prepare students to read regular notation. To improve hand-eye coordination, attention span, left to right reading.

MATERIALS:
Resonator bells
5 x 8 lined cards
Pen
Felt markers in black, blue, red, brown, green, orange, and yellow.
Music book with simple three to five note tunes. (One source is Music for the Mini by Sue Ann Steck, Heritage Music Press.)

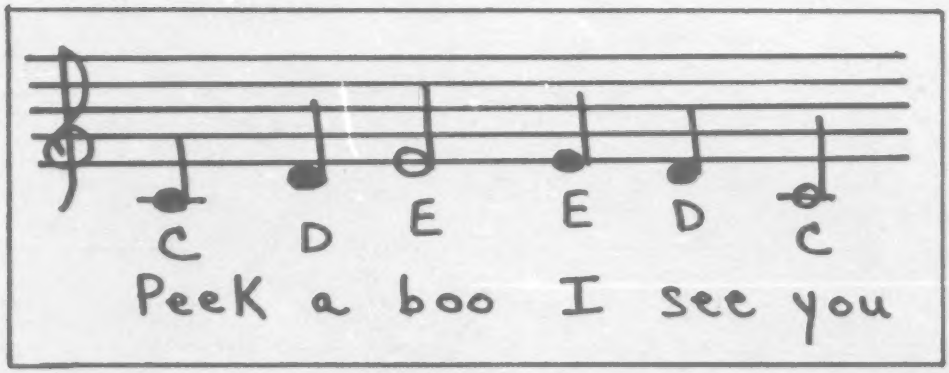
CONSTRUCTION OF MATERIALS: Make a set of 5 x 8 cards with simple tunes, one tune per card. With a pen draw the 5 lines of the music staff over the existing lines on the cards. Write the melody in letters. Arrange the cards in order of difficulty from three tone to five tone tunes. Number the cards in the corner.



PROCEDURES: Before introducing the cards, be sure children are familiar with the tunes through singing. They should also have had previous experience playing the resonator bells. Lay out on a table one mallet and only the bells needed in the first tune. Sing the tune to the student (with lyrics) and ask him/her to say the names of the letters etched into the metal bars of the bells. Then ask him/her to find the same letters on the card.

Demonstrate how to play the first tune, singing letter names as you play. Let student try to play the tune. (You may need to cue by singing letter names and simultaneously pointing to the letter names on the card. Or you may have to point to each bar at the appropriate time.) Progress through the card sequence according to the student's ability.

EXTENSIONS: Stage 2 - Develop a set of cards with the same tunes but now write the melody in standard notation and place the letters below the notes.



Stage 3 - Develop a set of cards with the same tunes using standard notation without letter names.

Stage 4 - Expand to six, seven, eight tone tunes.

RESTRUCTURING: Some students may need color cues. One system is the following:

Black = C
Blue = D
Red = E
Brown = F
Green = G
Orange = A
Yellow = B

Color code the resonator bells with adhesive tape labels colored with permanent ink markers. Prepare cards with colored letters in Stage 1, colored notes and colored letters in Stage 2, and colored notes in Stage 3.

AGE: 8 +

HANDICAP: Stages 1 and 2 work with Intermediate TMH and EMH, Primary LD/BD. Stages 3 and 4 more appropriate for Intermediate LD.

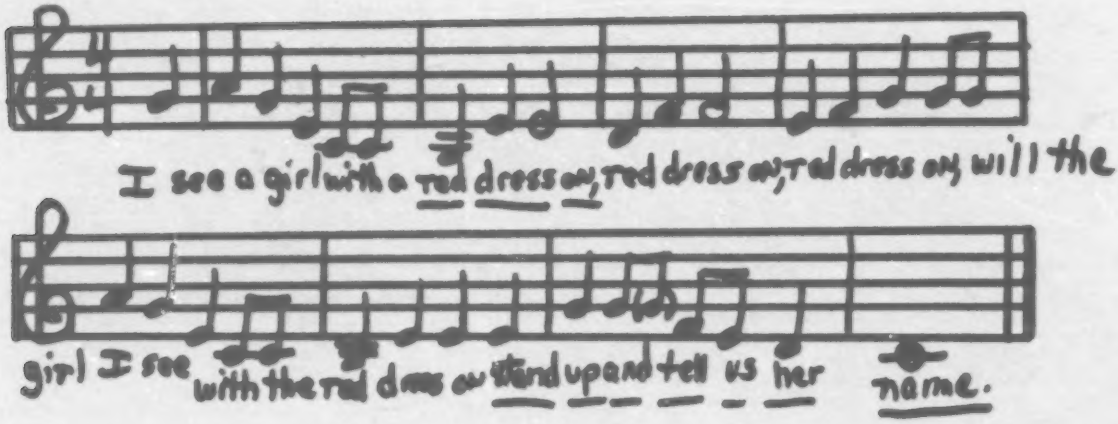
Dr. Dorothy Gilles
Special Education Department
Southern Illinois University
Edwardsville

MUSIC
("I See You")

OBJECTIVES: This is a warm-up song to develop direction following skills, lengthen attention span, and develop the ability to recognize one's self by verbal/sung description. Also to develop basic tonality concepts.

MATERIALS: Piano or guitar (or may be rhythmically chanted)

PROCEDURES:



1. The teacher sings this song initially, substituting in the names of students and a movement or action which is a need or goal area for the student. (i.e., "Stand up and turn around"--for a student with balance or ambulation problems. "Count to 8 in rhythm"--for a student who needs reinforcement of numbers or math.)

2. The teacher may choose randomly the students and their directive or involve all students in separate verses.

3. The teacher may teach this song to the class with a universal verse and let the students sing it individually.

4. While the teacher or one of the students is singing, others may produce an ostinato with rhythm or Orff instruments.

Age: 6 +

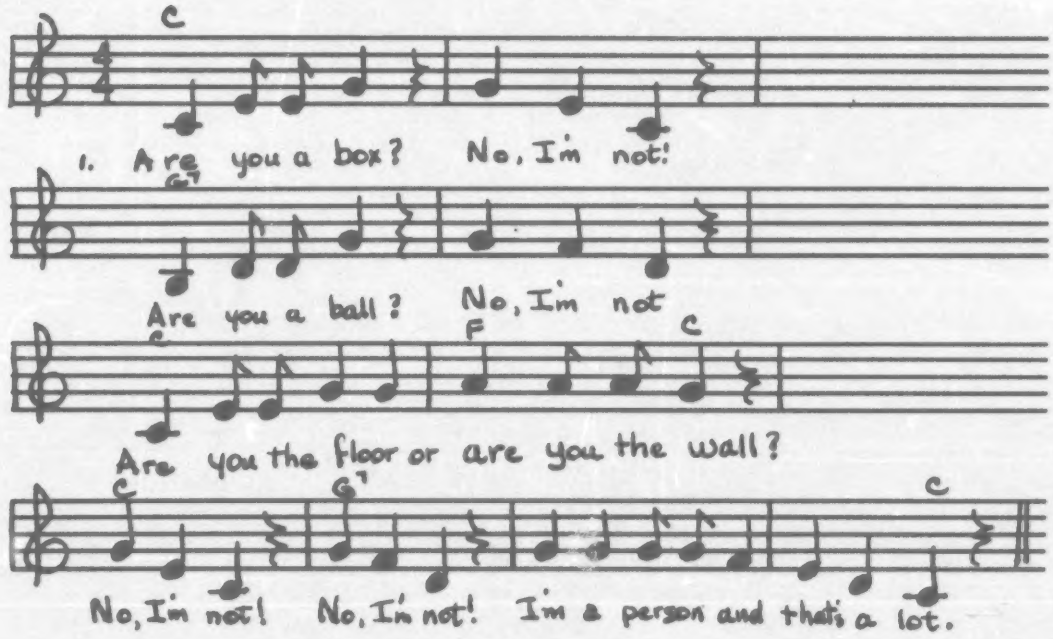
Handicap: Severely and Profoundly to Moderately Mentally Retarded.

Alexis Gray, RMT
Music Therapy Department
Veterans Administration Medical Center
Danville

MUSIC
(I'm a Person and That's a Lot)

OBJECTIVES: To improve one's self-image and to improve communication skills. Higher functioning students improve reading skills and develop creativity.

MATERIALS: An adaptation from a first grade teachers' manual in the Lier Reading Program may be used as follows:



Piano, guitar, authoharp or Orff mallet instruments may be used to accompany. Word sheets may be prepared or notecards as described in the procedures.

PROCEDURES: Prepare notecards with words, drawings, or words and drawings of objects named in the song. The teacher may wish to show an actual box and ball, and touch the floor and wall for a more concrete learning experience. Students begin by answering the question. Later, students may ask the questions, make up new ones. This activity is a good opportunity to improve sign language.

AGE: Primary aged children

HANDICAP: Appropriate for most handicapped children. Tactile experiences or braille may be substituted for the visually impaired students.

Betty Krebs, RMT
Music Instructor
SPEED Developmental Center
Chicago Heights

MUSIC AND POETRY
(Sing Me A Poem)

OBJECTIVES: The participants should:

Create rhythms to accompany poems.
Create original tunes for poems.
Learn songs by ear imitation.
Write a poem/song around a main idea supplied by the teacher.
Respond to rhythm.
Participate with the group.
Follow simple directions.
Develop vocabulary.
Respond creatively and individually.
Develop self-confidence.

MATERIALS: You will need the following items:

A tape recorder to "catch" a tune.
Chalkboard, chalk, and erasers.
Ditto masters to record the words to your poem/song.
A guitar, autoharp, or drum to keep rhythm.
Lots of enthusiasm and a big smile.
A central theme or idea.

PROCEDURES:

1. Explain to participants that tunes you hum to yourself that you've never heard before are very special gifts to you. Many Indians believed that the songs just floated in the air, and if a person listened very carefully, he/she could catch one and it would become his/her song. Ask if any of the participants have ever experienced this phenomenon.

2. Hum an original tune for the participants and record it. Play it back. Have participants imitate the tune. Listen again. Hum again until all have the tune in mind. (You could use a tune from a volunteer, but many people are a little insecure with tape recorders.)

3. Present a theme such as Halloween, Christmas, puppies, love, trucks, etc.

4. Have participants call out words associated with the themes. Write them all on the board.

5. Have participants think of words to rhyme with the ones they have called. Write them under the matching words.

6. Ask the students if they can still remember the tune. Have them hum it. Check with the tape recorder to see if they still "have it."

7. Think of a phrase that would match the rhythm of the tune that ends in the rhymes you have on the board. (Others may come to mind.)

8. From here, the creative juices, so to speak, start flowing. Decide if you want to tell a story, or sing about a feeling. Let the participants work as a large group or break them into small groups, and let each group come up with a verse. Do not sell your participants short. Let them do the work, but always be available to facilitate the process.

9. After the words are decided upon, get them down on the dittos. Have a copy made for each participant to take home while the experience is still fresh in his/her mind.

10. Sing the song together accompanying yourself with the guitar, autoharp, or drum. It is possible to have participants make drums from Quaker Oats boxes prior to the session. After discussing the rhythm, they can play the drums to accompany the song.

11. Give out copies of the song to everyone interested, making sure the authors' names appear too. You may even have it published in your local paper.

AGE: Has been successfully used with age 3 to adults.

HANDICAP: Speech and Language Impaired, EMH, LD, Gifted, Mainstreamed Classes, Physically Disabled.

Shari Marshall
Jr. High Teacher/Gifted Program
Director
Greenfield Elementary School
Greenfield

MUSIC/ART/STORYTELLING
(Stormy Weekend)

OBJECTIVE: To personalize a listening experience through the use of watercolors and creative storytelling.

MATERIALS: Set of watercolors and large brush for each student, water in cups, paper. Non-vocal record with tracked-in environmental sounds, such as the Mystic Moods Orchestras', One Stormy Week-end.

PROCEDURES:

1. Class set-up: distribute individual student desks around the room as far from each other as possible. Tape large sheets of paper to top of desks, cover desks with butcher-type paper, or use the floor if not enough desks and space are available. If using large tables, put students at opposite ends. Each desk should have a paint set, cup of water, and brush. By sitting students away from each other and providing them with a large area to paint on, they will be less inhibited in their creativeness. Draw the drapery and turn out all lights.

2. Have students lay down with their eyes closed and listen to a 3 to 5 minute excerpt from the record. Try to play the last part of one song, the environmental sound bridge, and the beginning of the next song. If the students are verbal, have them name all the sounds they heard. If students are non-verbal, choose no more than five sounds and ask, "Did you hear the _____?" Imitate or play the sounds again.

3. Students pick their own spot to paint as you start the record from the beginning. The students may use all colors in their set, or you may want to limit them to only primary colors. Minimum conversation should be held for the next 20-25 minutes for higher functioning students, 8-15 minutes for lower functioning students as they work with the watercolors.

4. If students are verbal, have them explain what they have painted when everyone is finished. "Frame" each picture and create your own class story about a stormy week-end to put in your classroom or along the hallway.

AGE: 5-21

HANDICAP: Appropriate for all levels of Mentally Handicapped, Learning Disabled and Behavior Disordered

Connie Klobucar
Special Education Teacher
SPEED Developmental
Center/Ludeman
Chicago Heights

MUSIC/COMMUNICATION/ART

OBJECTIVES: To help the student express and describe him/herself through the media of art and music, and to help students be aware of and accept differences between classmates or patients.

MATERIALS: Cardboard/posterboard cut in the shape of a record album cover. Writing/drawing instruments--markers, crayons, pencils. Varied selection of recordings for use during the drawing time--(Recommend "I Belong," Herb Alpert). Phonograph or tape recorder.

PROCEDURES:

1. After passing out posterboard and writing utensils, explain that they are about to make record jackets with each student being the featured performer. The jacket must in some way describe the student to the others. To make the jacket complete, each must contain:

   a. Title of the album (perhaps using student's name)

   b. Cover design (show examples)

   c. At a bottom corner, the names of the "producer" and "manager," who must be significant people in their lives.

   d. On the other side, draw two columns, side 1 and 2, and fill in the names of songs (original or already existing) which correspond to the title and main descriptive mood of the jacket.

   e. Write a brief paragraph describing the featured artist, as is often done on the back side of jackets.

2. Play a variety of recordings while the students work.

3. After allowing an allotted amount of time to complete the jacket, allow each student to have 2-4 minutes to show and explain their record jacket to the others.

4. Follow up with a discussion of differences in the student's description of themselves and how all types of people are able to "belong" and work together.

AGE: 10 to 21

HANDICAP: Appropriate for Emotionally Disturbed, Learning Disabled, Physically Handicapped, Language Impaired, and Moderately Mentally Handicapped.

Alexis Gray, RMT
Music Therapy Department
Veterans Administration Medical Center
Danville

MUSIC/MOVEMENT
(Rhythm and Dance)

OBJECTIVES: To improve sequential memory (right and left), social enjoyment, and a feeling of accomplishment.

MATERIALS: Record--"Alley Cat," Atlantic 62C-6059 SP
Phonograph
Large Arrow

PROCEDURES: Ask the students to form three straight lines.

Dance:

Point the right foot twice to the right. (1,2)
Point the left foot twice to the left. (1,2)
Point the right foot back twice.
Point the left foot back twice.
Raise the right knee twice.
Raise the right foot once to the right and then once to the left.
Bend down, clap, and turn to the right.
Begin again.

Each time you finish a sequence the student turns to the right. At the end of four sequences, the student has made one complete square shape.

OPTION: If the students have difficulty with the turn; then, bend down, clap, and stand right back up.

Use arrow to show direction of movement.

AGE: 12 to adult.

HANDICAP: Appropriate for Emotionally Disturbed, Learning Disabled, Mentally Handicapped, Language Impaired, and Behaviorally Disturbed.

Lynn Zagorski
Music Instructor
Lemont School Dist. #113
Lemont

MUSIC/MOVEMENT
(Rug Twister)

OBJECTIVES: To develop coordination, motor skills, balance, social enjoyment, and a feeling of accomplishment.

MATERIALS: Carpet Squares--one per child
Record--"Rug Twister," Melody House MH-31
Record player

PROCEDURES: Using the song "Sweet Georgia Brown" ask students to place their carpet squares nap side down in a large circle.

Students stand on carpet squares with feet spread apart about six inches. With a twisting motion, begin to propel across the room.

After the basic twisting movement is accomplished, begin twisting on one foot, raise hands in the air, and twist sitting down.

AGE: 4-10

HANDICAP: Appropriate for most handicapped persons.

Lynn Zagorski
Music Instructor
Lemont School Dist. #113
Lemont

MUSIC/RHYTHM
(Call-Response Coordination Enhancement)

OBJECTIVES: To improve and stabilize pulse coordination through an enjoyable and humorous activity. The "call-response" situation offers the students a story-line with a specific strong pulse from the teacher telling the story and the exceptional students response through clapping or verbalizing.

MATERIALS: "DO YOU SEE THE ELEPHANT?" Story-Line

PROCEDURES: Teacher/leader calls each line of the story in a most deliberate and rhythmical manner...always punctuating the pulse beats. Each word of the story must be clear and pronounced in a way to utilize the same manner of syllables for the word to equal the number and type of note. (Sample rhythmic notation offered below to indicate proper clapping/verbalization response desired.)

"DO YOU SEE THE ELEPHANT?"

TEACHER SAYS.....followed by the.....STUDENT'S CLAPPING

DO YOU SEE THE ELEPHANT?

SO BIG

FLIPPY FLAPPY FLOPPY EARS,

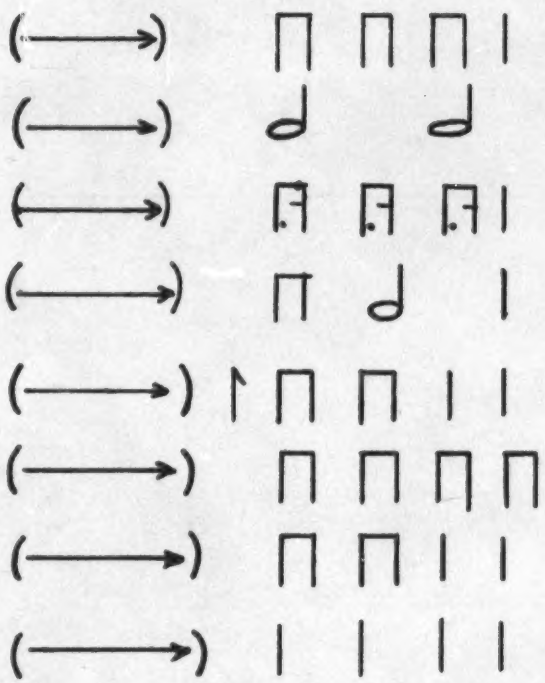
AND A L O N G TRUNK.

HE'S SWIMMING IN THE WATER

PIDDLE DADDLE DIDDLE DADDLE

BLOWING LOTS OF BUBBLES

GLERP! GLERP! SLOP! PLOP!



(Continue with remaining portion of the story-line on the next page without losing the pulse feel.)

NOW HE'S TAKING A L O N G DRINK

GLUG! GLUG! CHUG-A-LUG

THERE'S A LAZY FUZZY BUG

FLITTERING AND FLUTTERING

RIGHT TOWARD THE ELEPHANT!

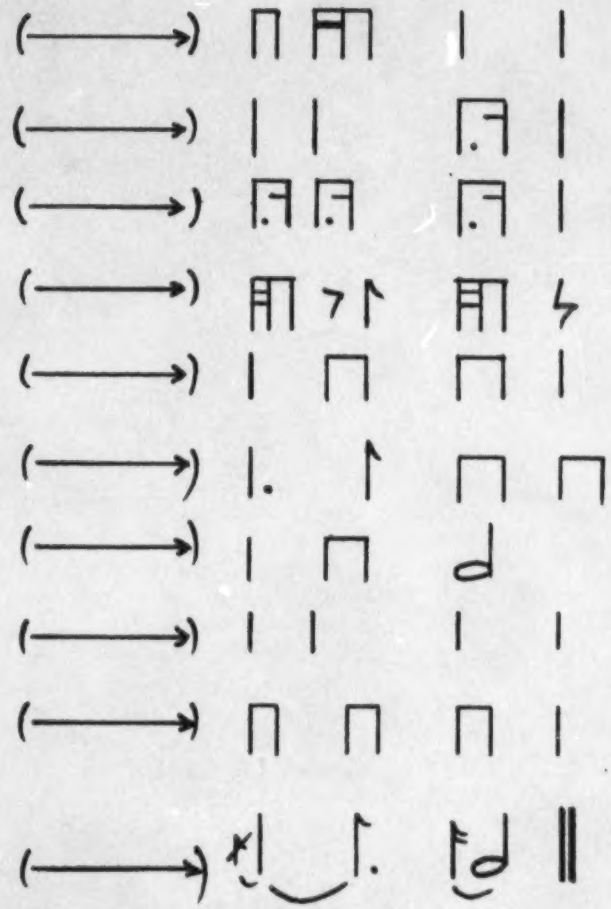
OOOOOOP! HE'S DISAPPEARING

RIGHT UP HIS TRUNK!!!!!!!!!

AH! - AH! - AH! - AH! ----

AH-AH AH-AH AH-AH AH!!!
(teacher's voice rising in pitch and intensity!)

AH CHOOOOOOO! AH CHOOOOOOO!



EMBELLISHMENTS: Vary the experience by answering the teacher's "call" with the same word line. This can enhance both pronunciation and verbalization skills. Clapping should always accompany speaking to stabilize the pulse feel.

After the story has been thoroughly learned, ask the children what might happen when a "BIG ELEPHANT SNEEZES!" Describe it in a rhythmic sense and all echo clap!

AGE: 6 +

HANDICAP: Appropriate for LD, TMH/EMH and those children with apparent coordination weaknesses.

Dr. Paul E. Rosene
Music Therapy Division
Illinois State University
Normal

COMBINED ARTS
(Drama/Movement/Music)

OBJECTIVES: Follow verbal cues, fine and gross motor coordination, active listening, creative expression, creative movement, slow/fast concept, responding to environment, social interaction with peers.

MATERIALS: Cardboard boxes, construction paper, scissors, crayons, markers, rhythm band instruments, record*, music**, and storybook***.

PROCEDURES: Read story to class. Discuss story and topic of trains, types of trains, etc. Designate roles for the different engines and characters. Have students make train engines and box cars out of cardboard boxes. Students become train cars by stepping inside of box and holding it up to allow for movement. Designate sound effects group for the rhythm instruments. Designate group to make railroad tracks and lay out path on floor for the train to follow. Teach song to class. Story may be narrated or individuals may be assigned lines to recite pending on functional level. Start with song and have train follow tracks (song may be repeated several times). Song stops and train keeps moving (sound effects on rhythm instruments). Narrator starts reading story. Students respond to characterization (sound effects for each engine). When story is completed, song should be repeated for finale.

* Songs for Children With Special Needs, Album 1
Bowmar Records
1015 Burbank Boulevard
North Hollywood, CA

** Come and Ride Our Train, page 36
David R. Ginglend and Winifred E. Stiles
Music Activities for Retarded Children
Abingdon Press, Nashville, 1965

*** The Little Engine That Could
Watty Piper
Platt and Munk Co., Inc.
New York, New York, 1961

AGE: Preschool through adolescent

HANDICAP: Can be adapted for most handicaps. Excellent for wheelchair students.

James F. McQuiston, RMT
Director of Music Therapy
Illinois State University
Normal

COMBINED ARTS
(Drama/Movement/Music)

OBJECTIVES: Follow verbal cues, left/right concept, up/down concept, forward/backward concept, slow/fast concept, fine and gross motor coordination, body part identification, creative responses (expression), recall, special relationship and social interaction. Special focus may be employed for one or any combination of the above-mentioned objectives.

MATERIALS: Dance-A-Story About Flappy and Floppy, Album LE-105 by Paul and Ann Barlin*

PROCEDURES: Read story to class. Discuss some ways in which rag dolls can move. Elicit responses and suggestions from class. Have class move to an open area that will provide for individual space. Take position of a rag doll lying in a heap on the floor. Start recording and have class listen and respond to verbal directions. Use reverse side of record to elicit responses from class of types of movement related to musical cues.

* RCA Records, Educational Sales
1133 Avenue of the Americas
New York, New York 10036

AGE: Preschool to adult

HANDICAP: Can be adapted for most handicaps.

James F. McQuiston, RMT
Director of Music Therapy
Illinois State University
Normal

COMMUNICATION/ART
(Peep Boxes)

OBJECTIVES: To introduce new lessons to the class. To develop language ability through the students' explanation of what they see; to help focus on one object and observe it closely.

MATERIALS: Shoe boxes, colored tissue paper (optional), construction paper, glue, scissors, tape, objects (nature) or pictures.

PROCEDURES:

1. Decorate, etc., the inside of the shoe box appropriately for the object or picture at the end of the box.
2. Secure the lid on top of box and cut a rectangular opening at the end of the box opposite the object.
3. Decorate the outside of the shoe box.
4. View the object through the opening and lead appropriate discussions.

AGE: Elementary

HANDICAP: Learning Disabled, Mild and Moderately Handicapped.

Sally J. Skridulis
LaSalle County Educational
Alliance for Special Education
Streator

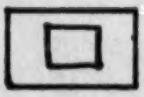
COMMUNICATION ARTS
(Air Pictures)

OBJECTIVES: To develop visual imagery and imaginative skills. To conceptualize from an abstract form. To communicate, develop patterns of speech, and share ideas. To use and strengthen small hand and arm muscles in broad movements and control.

MATERIALS: Picture cards (8" x 10" size) for use with young children or when there is a need for concrete simplification and motivation. Suggestions:

sun moon

star flower house

or simple shapes 

PROCEDURES: Step I - Working with picture card.

1. Have pre-school or primary age student, or one of lower functioning mental ability look at simple picture card, for example, the sun.

2. Have student close eyes and see it with his or her imagination.

3. Have student draw imagined shape in the air with finger or arm in either small or large swing movements.

Step II - Working without picture card.

1. Teacher demonstrates, drawing large invisible sheet in the air with finger, hand, or arm.

2. Close eyes and visualize picture.

3. Have group watch as you draw a simple shape in the air or an image such as the sun. Tell students to watch until the picture in the air is completed and not to call out their guesses.

4. When picture is completed, students can guess its name.

5. Select student to be artist/leader, and repeat exercise before group.

Step III -

1. Student(s) selects partner(s). Closes eyes, thinks of shape, draws it on invisible air paper.

2. Partner guesses.

AGE: 5 + depending on how the activity is applied and the functioning level of student.

HANDICAP: Students with most types of handicapping conditions. Particularly of aid to Hearing Disabled, Profoundly Deaf, EMH, TMH, LD, and Emotionally Disturbed; also for low, moderate, and high functioning retarded.

Eunice Joffe
Imagination Theater, Inc.
Chicago

COORDINATION MOTOR ACTIVITY

OBJECTIVES: To differentiate body parts, to encourage laterality through body movements, to increase ability to follow directions and to develop rhythm patterns to music.

MATERIALS: Plastic bowling pins, dry materials such as beans, popcorn or rice, masking tape, rhythm records and record player.

PROCEDURES:

1. Cut a circular hole about the size of a quarter in bottom of each bowling pin.
2. Pour dry material (3/4 cup) into opening.
3. Seal tightly with masking tape across opening.
4. Each child may use one, or two if available as maracas.
5. Choose a record with a good clear beat and perform the following:
   (a) Touch the body parts as named by teacher (head, knee, shoulder, foot, etc.) and tap gently to rhythm.
   (b) Shake maracas following spacial concept commands given by teacher (in front, in back, to the side, etc.).
   (c) Move and shake maracas according to directional commands (up, down, circle right and left, slow, loud, soft, high, low, etc.)

AGE: 3+

HANDICAP: Appropriate for most handicapped persons.

June Jameson
Kim Daniels
LaSalle County Easter Seal
Preschool
Ottawa

DRAMA/MUSIC/MOVEMENT/CREATIVE WRITING
("I Hug Myself Because I Love Me So")*

OBJECTIVES: To enhance self-image; to coordinate words and action to aid in motor control. To encourage self-expression.

MATERIALS:

Oh, I love my knees and I give them a squeeze
And I bend them and stretch them as I please.
And I love my nose and I love my toes
And I wiggle, wiggle, wiggle them until they grows.

Oh, I love my back and I give it a slap
And I curl it up and then I give it a nap.
I love my head and I take it to bed
And shake it hard until it turns red.

Oh, I love my feet 'cause they're so neat
And I kick them high until they fly in the street.
I love my shoulders 'cause they can shake
Up and down, up and down, and across the lake.

I love my hips and I take them on trips
And I twirl them and swirl them with lots of dips.
Around and around and around I go
And I hug myself because I love me so.

PROCEDURE: The children sit or stand with enough space to move freely. The teacher sings the lyrics to the tune of "Turkey in the Straw." While singing, she/he does what the words say, encouraging the children to react in their own ways. (De-emphasize copying--e.g., "How many different ways can you hug your knees?") Afterwards, the children can discuss what else they love about themselves and/or others.

One variation would be to do the song in various characterizations--e.g., "How would you do the song if you were a baby, an old person, a rag doll, a marionette, a dancer, a tight-rope walker, an opera singer (the last especially if the children learn the lyrics)?"

A nice ending is to have everyone give him/herself "a great big hug!"

* Lyrics and musical arrangement created by Esther Nelson, Musical Games for Children of All Ages (Sterling Publishing Co., Inc., 1976), available through Dimension Five, Box 185, Kingsbridge Station, Bronx, New York 10463. For

more self-image enhancement exercises, see Ms. Nelson's records--e.g., "Coco the Coconut" on Dance, Sing, and Listen, and "Tokey, the Frightened Puppy Dog," Dance, Sing, and Listen Again--chosen in 1979 as one of the ten best children's records (American Library Association).

AGE: 3 +

HANDICAP: Appropriate for most handicapped children of all ages.

Sylvia Kluth
Free-lance Teacher
Edwardsville

OBSTACLE COURSE

OBJECTIVES: To increase sensory awareness through tactile stimulation (touch), vestibular stimulation (movement), gross motor experiences, visual and auditory stimulation.

MATERIALS: Four large mats, bolster, 2-3 scooter boards, masking tape, barrel, 1-2 blankets, and plastic adherance material (packing).

PROCEDURES:

I. Set up an obstacle course using the following sequence:

1. Two large mats.
2. Bolster on top of a mat.
3. A large circle made with masking tape on the floor and 2-3 scooter boards next to it.
4. A barrel.
5. Plastic adherence material on top of mat with blanket over the plastic adherence material.

II. Steps

1. Place children on one mat in a row in supine (on back). Place another mat over the children, keeping their heads free (sandwich effect). Have one child roll over the sandwich, giving each child between the mats sensory input. Continue this until each child has had a turn rolling (gross motor) over the sandwich.
2. Next, have the children line up behind the bolster. One by one have the children lie on their stomachs (prone) over the bolster, and walk with their hands until their bodies are off the bolster.
3. Then start them right away on the scooter board activity. Have the children lie on their stomachs on the scooter board and move the scooter board using their hands while following the circle made with masking tape.
4. Now have each child creep (hands and knees) through the barrel.

5. Then have the child lie down at the edge of the blanket in either prone (stomach) or supine (back) position. Roll the child up in the blanket (like a hotdog), applying pressure to the adherence material beneath the child, giving them tactile and auditory experiences. Have the child get out of the blanket by him/herself. Assist if necessary with each of the preceding steps by physical or verbal cues.

AGE: 5 +

HANDICAP: Appropriate for any handicapped student if physical assistance is provided.

Cheryl Carnavacciolo
Certified Occupational Therapist
Assistant

Mary Winski
Occupational Therapist Registered
Richton Square School
Richton Park

PARACHUTE ACTIVITY

OBJECTIVES: To provide bilateral movement of upper extremities, body awareness, body scheme, and kinesthetic awareness.

MATERIALS: Parachute, balloons.

PROCEDURES:

1. Children form circle around parachute, each child grasping edge in front of him/her with both hands. Then all crouch down and at leader's signal lift parachute up high, arms extended. At signal, they bring it down again. Repeat this several times.

2. While parachute is raised: two children can run or crawl across to other places. Continue this until each child has had a turn.

3. With parachute held at waist height by group, one or more balloons can be placed on it. Have the children move the parachute up and down slightly to keep the balloons moving. Then have the children move the balloons through the hole in the center of the parachute. After all the balloons are through the center and beneath the parachute, have the children find the balloons and pop them using different body parts, i.e., arms, hands, legs, feet, stomach, etc.

AGE: 5 +

HANDICAP: Appropriate for any handicapped student if physical assistance is provided.

Cheryl Carnavacciolo
Certified Occupational Therapist
Assistant

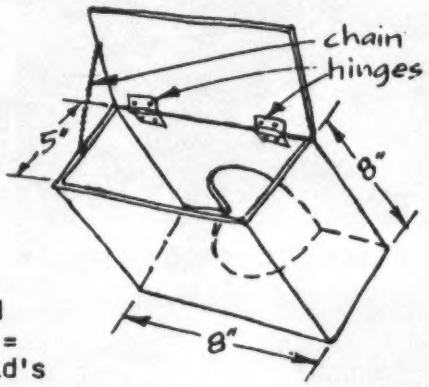
Mary Winski
Occupational Therapist Registered
Richton Square School
Richton Park

PUPPETRY
(The Magic Puppet Box)*

OBJECTIVES: To teach names of things, colors, etc., oral language development, learning to follow directions, positive reinforcement in many learning areas, neuro-muscular coordination, eliciting response and communication.

MATERIALS:

1. One or more small hand puppets--the more the better.
2. A sturdy box, preferably of wood, made as shown in the illustration.



3. A baton or wand.
4. 4 x 6 cards on which are illustrations, words, numbers, colors, shapes, etc., whose names become "magic words." Examples: a spot of red = magic word "red." Picture of a door = magic word "door." A child's telephone number or address are magic words.

PROCEDURES: The "magic word" on a card is discussed as the word that can open the box. Place box on edge of table or in lap and hold the appropriate card against the box. The wand is given to a pupil who is instructed to tap the box once or a number of times as you direct, and to say the magic word on the card. When this is done correctly and in sequence, you pop up a puppet like a jack-in-the-box and have a short conversation with the pupil. The puppet then returns to the box, the cover is closed, and the wand handed on to another pupil.

In the meantime, you change the puppet on your hand unobtrusively so that when the next magic word is said, the pupils will not know which puppet will pop up. This gives you a chance to assume characters and voices with different puppets. You can continue to use the same "magic word" for everyone, or change the card, depending on your teaching objectives.

Do not be concerned about your moving lips as you talk for the puppet--this is not a ventriloquist's trick. Children will be looking at the puppet and not pay much attention to you, yet your presence will make them feel secure and, in fact, may be necessary before they participate the first time. Puppets are very real to children, so keep away from scary looking puppets with shrieking gruff voices.

And, of course, in the conversations, the talking may be three cornered--between you, the puppet, and the child. Needless to say, the class will join in from time to time.

* This project and illustration is used by permission of the Puppet Masters, Box 11162, Palo Alto, CA 94306, from their book Learning with Puppets, a unit of their Creative Puppetry Program.

AGE: Pre-school and up

HANDICAP: The material is very flexible and adaptable. It has been used successfully with the Emotionally Disturbed, Learning Disabled, Language Impaired, Educable and Trainable Mentally Handicapped, Physically Handicapped, and Behaviorally Disturbed.

Hans J. Schmidt
Consultant
Puppetry in Education
Chicago